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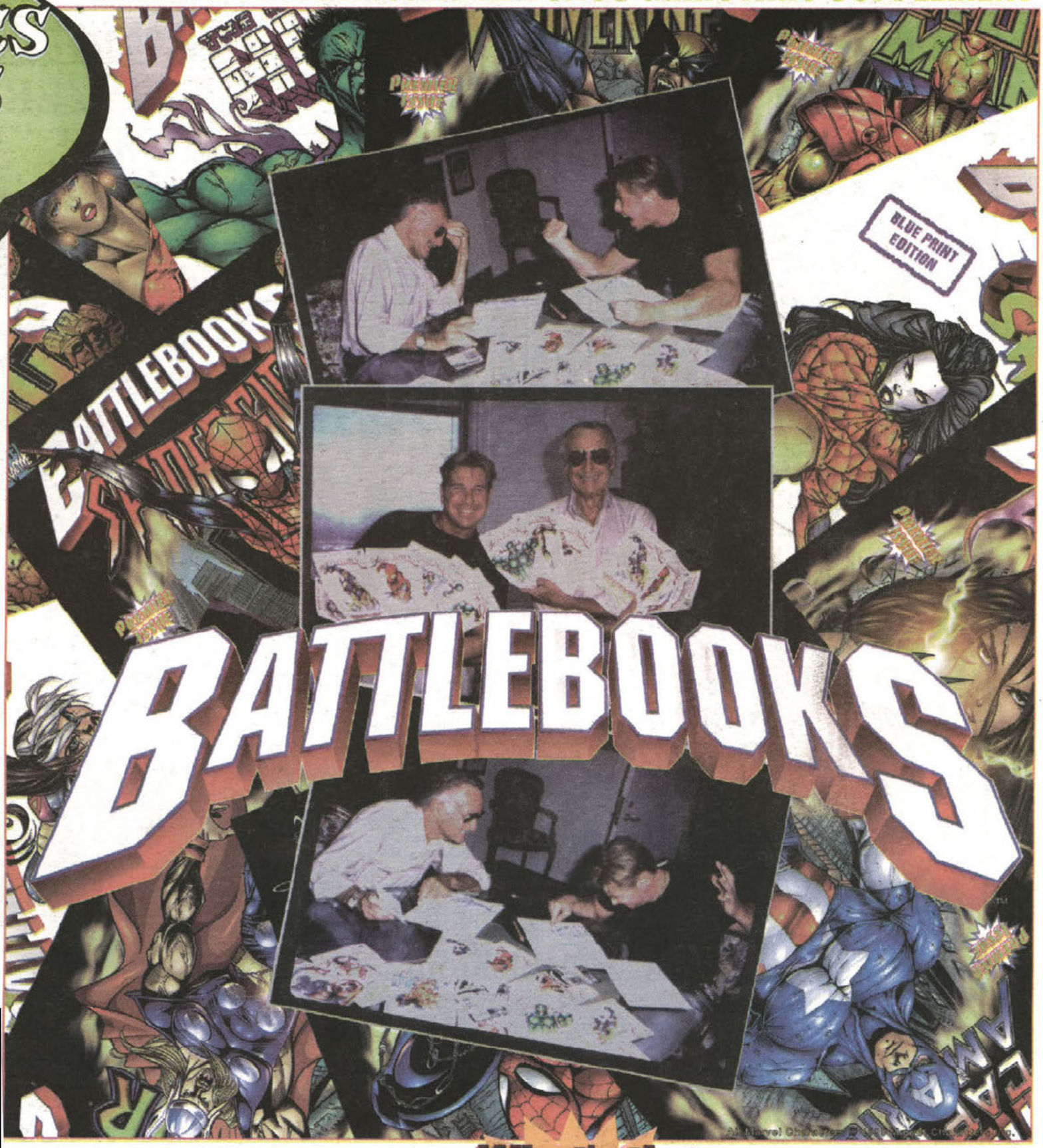

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This week in CBG

On the cover

Combining a gaming system with comic-book art is the basis of Billy Tucci's latest venture. Players can take on the role of their favorite super-heroes and, through a system of combat modifiers, have their character face off against another player's character. Tucci discusses the genesis of the game on Page 36. And the game news doesn't end there. In the middle of this week's issue is a copy of the latest *GameTime*. Check it out for the latest on games and gaming-related products.

Coin-grading firm expands into comics grading

Numismatic Guaranty Corporation began grading coins more than 10 years ago, took on sports cards last year, and is now preparing to evaluate comics under its Comics Guaranty Corporation banner.

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It's alternating freezing rain and snow outside, but I'm in the office, ha, ha!

❄To help Tony along in this week's quest: Ocean's earlier two issues of *Popeye* came in 1987 and 1988 — and were authorized. I dug out copies, The King Features Syndicate copyright appeared on both, and the issues appeared about a year apart — so if there'd been a permissions problem, the second issue wouldn't have been released. [Oh, and a postscript, written at the office on Saturday, while it's still alternating freezing rain and snow — and adding rain: National Public Radio's Weekend Edition today featured an interview with Ocean's Bob Palin. Such topics as Swee'pea's parentage were covered in a lighthearted exchange. Retailers, be on the lookout for a chance at some local news coverage. Hope you ordered copies of Ocean's *Wedding of Popeye and Olive*.]

❄About letters to ***CBG***: It's time to go around on some basics again, so those of you who know it can skip to the next item: I've tossed yet another sent-to-*Oh, So?* letter in the wastebasket because it was sent anonymously. There was a name and a (large) city and state. That's still anonymous. We'll withhold the address, at your request, but we won't run a letter for which we don't have an address.

Other things which can keep your letter out of print: Comments which go on longer than what is being said will justify. Letters which amount to little more than gratuitous insult. (Sometimes, a letter writer will assume a letter didn't get used because negative things were said; we run lots of negative things — but they really need to step to a higher level than simple invective. Or than such flat statements as "So-and-so ruined Character X."

Letters are sometimes delayed — and delay can mean slipping between the cracks and never being used — if they created problems. A letter written in almost unreadable handwriting may be set aside for handling when we have time. Same goes for a letter written all in capital letters (and we got one of those within the last couple of months).

And, sometimes, letters just aren't appropriate for the letters column because they should go elsewhere: For example, a complaint about an advertiser should go to our Customer Service Dept., which is where we take such letters.

❄Ah, the eternal quest for vital news: When some sportsfan recently paid 3 mil, 5 thou for some ball or other, word quickly spread that the purchaser was Todd McFarlane. Ever alert (though, let's face it, not particularly giving three hoots), I phoned Beau (Real Man) Smith at the hideaway whence he promotes McFarlane comics, toys, action figures, movies, bottle caps, Halloween costumes, and whatever else is being well-made this week. (I presume you have noticed the loving intricacy of, for example, McFarlane's toys. They're the kind of toys we'd have *all* loved to have played with at a tender age, as long as we were not younger than 3.)

Anyway, last week, Beau and I had chatted about the ball, the conversation only occasionally getting a little wild. For the record, "There's not a thing to say," Beau had said, adding he'd been getting about four calls per quarter hour. Late this week, we're hearing that flat statements are being made on radio broadcasts that it was, indeed, Todd. I called Beau again. This time (Jan. 22), we ran through a number of wild ball-related remarks and arrived at the following: McFarlane Executive Director of Publishing and Marketing Beau Smith said for attribution, "We have not confirmed anything as a company. The official word is we know nothing. That is it."

❄Stan Lee's website is up and running. He went on line at some point Jan. 20 — though only the preparatory message was showing when I checked it early in the morning. Now, there's a cheery message, beginning, "*Hi, True Believer!*" and continuing to such remarks as, "OK. Maybe it's just a blip on the Net right now, but gimme a break. I didn't create Spidey or the X-Men overnight, right?" Looks as though www.stanlee.net might be a fun place to "all hang out *together* in our private clubhouse and play in the world of comics," as he says.

By the way, this is not a Marvel site.

— Maggie Thompson

'Star Wars' books Winners

The grand prize winner in our *Star Wars* Book Giveaway, sponsored by Dark Horse and announced in ***CBG*** #1309 is **Meg Sterrett** of **Jupiter, Fla.**, who will receive a complete set of *Star Wars: A New Hope Manga* signed by Adam Warren.

The five runner-up prize packages were awarded as follows: **Boba Fett** to **Marc Mason** of **Tempe, Ariz.; Crimson Empire** to **John Cravens** of **Mokena, Ill.; Droids** to **Matthew Flamholtz** of **Brent, Ala.; Special Edition** to **Eddie Mitchell** of **Louisville, Ky.;** and **X-Wing** to **Laura Nawrocki** of **Washington, D.C.**

Congratulations to all our winners and thanks to Dark Horse for providing the prizes.

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Chicago theater group to hold CBLDF benefit

On February 6, Chicago's NOWtheatre will present a special performance of its new play, *Signal to Noise*, as a joint benefit for the Comic Book Legal Defense Fund and for the non-profit theatre group. The play is adapted for the stage from Neil Gaiman and Dave McKean's graphic novel. Gaiman will introduce the performance and attend a reception before the show.

The benefit performance begins at 8 p.m. at Chicago's Victory Gardens Theater, 2257 North Lincoln Ave. A private reception with Gaiman and the authors of the play will precede the performance at 6 p.m. and is limited to ticket holders. Gaiman will also be on hand for questions following the performance. Tickets for the evening cost $40 and are available at the Victory Gardens Theatre box office by calling (773) 871-3000.

Gaiman

The benefit performance is made possible through the assistance of Neil Gaiman, the NOWtheatre group, Dark Horse Comics, and Chicago-area bookstores Stars Our Destination and Chicago Comics.

"I come from a country where free speech is something you must work for," said Gaiman. "I do these things to raise money for the CBLDF whenever I can, because I can. I wish we didn't need the CBLDF and everyone would let everyone else get on with the business of making, reading, buying, and selling comics without hindrance. But we don't live in a perfect world. The Comic Book Legal Defense Fund is more important now than ever before."

Signal to Noise has been adapted for the stage by Robert Tooms and Marc Rosenbush, who also directs. The story features a dying filmmaker's final project. In the film-within-a-play, a group of people in 999 A.D. wait for the end of the world.

The filmmaker knows he won't live to make the film but he writes anyway, filling his last days with the one activity that gives joy and meaning to the time he has left. Awaiting the inevitable, his thoughts and feelings are echoed and illumined by the fears of his characters, as they count the hours until the Millennium's end and the coming of the Apocalypse.

The play opens Feb. 4 and runs until March 14, with regular performances Wednesday through Sunday.

Jean-Claude Forest dies at 68

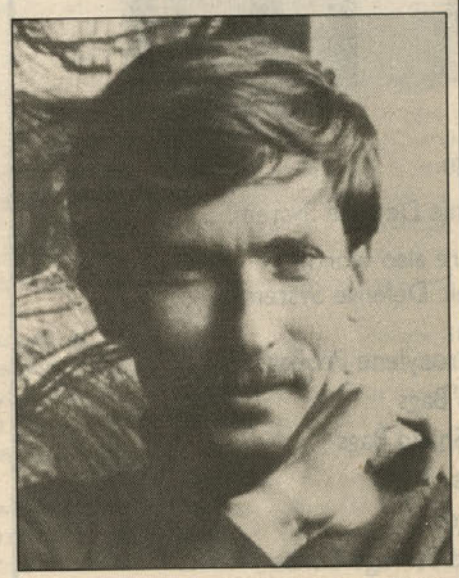
By Maggie Thompson

French comic-book creator Jean-Claude Forest died Dec. 31, according to AP. A search of "Barbarella" websites turned up no additional information — and little indication that fans of the character were even aware of her comics origin.

Forest, who was born in Pereux, France, near Paris, produced a comics adaptation of Stevenson's *The Black Arrow* while he was attending l'Ecole des Arts et Métiers. In 1952, he began producing strips for *Vaillant*. His work appeared in many French newspapers and magazines, and, with Alain Resnais and Francis Lacassin, he founded Le Centre d'étude des litteratures d'expression graphique (the comic-strip club). In 1962 he created Barbarella for the quarterly *V*. The Forest story was collected and released in hardcover format in America in 1966 by Grove Press — and Jane Fonda starred in the title role in a 1968 film Forest designed. The jacket of the Grove Press edition said Forest had intended *Barbarella* "as a kind of game, conceived primarily for his own amusement and the amusement of his friends."

Newsweek at the time described the story, "Cruising among the planets like a female James Bond, Barbarella vanquishes evil and rewards, in her own particular way, all the handsome men she meets in outer space."

Maurice Horn in his just-released *The World Encyclopedia of Comics* lists a large number of Forest strips, including pre-Barbarella work *Pour la Horde* and *Copyright* and such later work as *Bebe Cyanure*; *Les Naufragés du Temps*; *Mystérieuse Matin, Midi et Soir*; *Contes da la Barque Seoule*; and *La Déchéance du Professeur Adamus*.



Jean-Claude Forest was photographed by Philippe Garnier for the back cover of the Grove Press edition of ***Barbarella****.*

No Mercy comics go to the movies

By Rob Allstetter

No Mercy Entertainment President Rikki Rockett has announced that movies based on the No Mercy comic books *Coven 13* and *Nightshade* are being developed.

"*Coven 13* is simply in a development stage.We are following on the heels of our other title, *Nightshade*, which was optioned by 20th Century Fox just before Christmas," Rockett said. "*Nightshade* is in the scripting process at Fox for a major motion picture. Both titles, *Nightshade* and *Coven 13*, are represented by Brant Rose at A.P.A. agency, Los Angeles."

Rockett said *Coven 13* is being overhauled for film from its original comic-book and TV-series approaches.

"Brant Rose has persuaded us to go a film direction, as the interest for 'witch'-type films are growing," Rockett said. "*Coven 13*, published last year by No Mercy, was stopped after we lost No Mercy Vice-President Mark Williams to cancer. Matt Busch and I decided to continue with *Coven 13*, but rather than in comics form — three issues were done and only #1 got published — go the direction of *Nightshade* and develop it for film."

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Largest coin-grading company enters comics field

Certification leader added sportscards last year, comics in '99

By Maggie Thompson

They plan to grade comics.

They plan to certify what they grade.

They plan to involve the retailing and collecting comics world.

And they hope to have the mechanisms in place by summer's end.

The newly founded Comics Guaranty Corporation has come from a coin-grading firm which has been known in coin-collecting circles for more than a decade, the Parsippany, N.J.-based Numismatic Guaranty Corporation. But CGC is independent of NGC.

By NGC's 10th anniversary, it said it was the largest grading service in the world "in terms of both the number of coins being graded and number of authorized dealers," adding that it was also the fastest-growing.

The company is now in the lead in the number of coins graded each month by third-party services. The company estimated that it averaged about 42,000 coins per month in 1997, and it did well over 50,000 in December 1998.

As it grew, it looked at other collecting fields which might use its services. In May 1998, the company formed a sportscard-grading company, Sportscard Guaranty LLC, commonly known as SGC. That outfit now grades an average of 10,000 sportscards a month.

CGC Vice President David Stump said in a phone interview, "It's remarkable how similar the comics industry is to where cards and coins were a few years ago."

CGC President John Maben said he'd always been interested in comics. "In the early 90s, I was a collector and a dealer for about a two-year period and I really enjoyed it. I had a lot of fun. I saw a lot of potential in the industry. But my coin interests were so much more important at the time that I really wasn't able to continue to pursue the business aspects of the comics industry — and gave it up for that reason."

He said that toward the end of 1998, some comics dealers had approached his company with the idea of certifying comics. "I was naturally intrigued, because we were already grading coins and cards and we were very interested in what they had to say. They told us, 'We think the time is right, there's a need, and yours is the company to do it.'"

But comics are a bit trickier than cards and coins, both of which are limited in content to a front, a back, and an edge. Judging comics is a complex procedure. Maben said, "We're addressing the fact that it's going to take much longer to grade a comic book than a sportscard or a coin. We're going to deal with that."

It's a service that targets both buyers and sellers. "I think both will benefit equally from using the service," Maben said. "I don't see it as a particular advantage for one over the other. It may seem to be best-suited to dealers. But, in terms of consumer protection, it benefits the collector more than the dealer. It's the dealer's livelihood, and he's perceived to be the expert who possesses the knowledge. But many collectors who don't yet have the security or the comfort level of buying comics because of complications of grading will now have the comfort of buying with a third-party evaluation."

Why?

Stump said many collectors have similar problems in evaluating their own collections — and they want to evaluate them for many different reasons.

They may want to know whether their comics have been restored.

They may need to evaluate the worth of their collection.

Collectors may put items away, will them to others, and the recipient may not be an expert but needs or wants to know precisely what it is he or she has received. If the original collector isn't there, heirs may make errors.

Rare and high-ticket items not only need to be evaluated, they need the best protection possible — and evidence of best condition — for ongoing care and insurance.

Some collectors like to collect for high grade. And it may be desirable even for some modern comic books without a terribly high value to be certified, if they're in the highest possible grade.

Alliances

The company hopes to set up a network, beginning with links to established retailers and collectors' organizations. Maben said, "We're seeking to create an alliance with collectors' organizations for the purpose of promoting each other and gaining new members for the organizations, too. We're working on it; we haven't accomplished it yet.

"We'll invite comic-book dealers, stores, and professionals to apply for CGC membership and will do basic business checks. We may have different levels of involvement with different types of businesses: the multi-million dollar dealer *and* the weekend dealer, recognizing the legitimacy of both." Plans are still in the works. The idea is to have a network in place so that the collector can quickly, easily, and dependably deal with CGC.

Resealing

So what if you have it certified and sealed — and you want to read the comic book? It might be something the high-grade collector would find worthwhile to accompany with a "reading" copy in poor condition. But what CGC is working on is a design for the holder so it can be opened without damaging the comic book — but, once opened, *not* be easily resealed. The broken seal would have to be obvious upon inspection and it would be clear that the item is no longer legitimately certified.

Maben said, "The way I envision it, you may have a comic book that is certified, and now a transaction is taking place between dealer and client. The collector wants to buy it but still wants to check the expensive comic book. He may say to the dealer, 'I'll buy, I'll pay, pending that we open the holder. If it meets my satisfaction, we have a sale. If not, I will pay for it to be recertified.

"It should be noted here that, if handling changes it in any way, the grade could change — though that's highly unlikely. We'll encourage collectors and dealers doing a resubmittal to include the label from inside the holder for identification purposes.

Plans

The company has projected what its staff feels the number of submitted comics is likely to be for a given day or month — for three years in the future. Maben said, "Based on those projections, we're building staff around that. We expect the initial staff to be eight to 10 people. We also plan to have contingency arrangements in the event that it's more successful than we anticipate. If we need to expand graders, we'll have a pool of talent from which to draw."

Stump said the company will keep a tally of comics it grades, much as NGC does with coins. And it will maintain a census: "We're just beginning, but, over time, it will give a broad picture of what CGC is doing and it may be useful to collectors and dealers.

"We can maintain a database of images: Eventually we may offer as an option a photograph of the comic-book front and back covers along with brief, pertinent info: the grade, the identification number, and other facts to accompany the holder — an option for an extra charge. A collector of pedigreed

(Continues on Page 10)

The CGC process: An issue's journey

1 The client submits the item to CGC through an authorize dealer of his or her choice. In terms of protection of the comic books, the client will rely on the credibility of the retailer in this stage. "They're independent contractors, Maben said. "The submitter should have confidence and a good comfort level with the retailer."

2 When it arrives at CGC, it will go to an assistant grader, who will do a preliminary evaluation. "Once the comics come into our possession," Maben said, "they'll be our responsibility. We plan on using a high-security vault for storage, protected by surveillance equipment and a multi-million-dollar insurance policy protecting against theft or damage while in our possession." NGC has spent more than a decade establishing security procedures and coupling that with the assurance that collectors' items are only handled by professionals with experience.

3 The comic book will then go to Primary Grader Steven Borock for a final grade, taking into consideration an assistant grader's preliminary evaluation.

4 The evaluated comic book will then be sealed in a holder. In cards and coins, the entirety of the item can be seen in a sealed plastic holder. In comics, the evaluation has to include the interior and the graded item has to be able to be removed for reading (though such an opening will, of course, void the company's certification). "We felt the need was so great, we were going to cede this trade-off in exchange for a high-quality product that we believe the industry wants and needs," Maben said.

5 Accompanying the holder will be a color-coded label, though the company has yet to complete plans of the coding. For example, comics which are "universally acceptably traded" might have a green label. A comic book which has been restored might have a red label. And there will be a third, seldom-used category: "qualified." That might have a yellow label. The idea is to quickly identify these additional factors. Borock said, "For example, you might have a comic book that looks Near Mint but that has a coupon clipped. We'll grade the comic book what it is without the substantial defect and then list that defect. For example, it might be 'Near Mint 9.4. Qualified. Coupon clipped. Does not affect any stories.' That way, people can buy or sell with confidence."

In terms of terms —

Such descriptions as Very Good, Fine, Very Fine, and Near Mint will remain unchanged. "We're going to use a 10-point scale," Maben said. "It's based on 0.5 being Poor — all the way up to 10 being Mint, with numerous in-between increments."

One catch-all term, which can include an assortment of handling and binding defects, is "Newsstand Mint." That's the condition customers could expect to find from copies as they are racked in newsstands.

Maben said, "We don't believe in newsstand mint. Clearly, you could pick up a comic book from the newsstand and, for whatever reasons, find it not Mint."

And is there such a thing as a "perfect" condition — a 10?

"As far as our official policy on grading comics 10: We do not have a policy that would prohibit that. It's the same way as in NGC's coin service: It doesn't say we *wouldn't* grade a perfect coin. If we see a comic book that we feel is perfect, we will grade it a 10."

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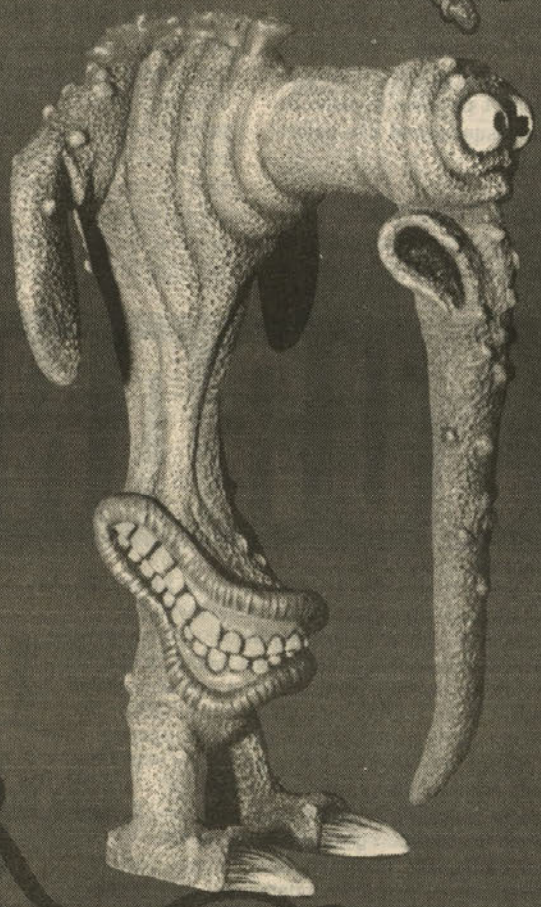

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FEBRUARY RELEASES

On sale February 3 • *Oh My Goddess!: The Devil in Miss Urd #4, Star Wars: Mara Jade — By the Emperor's Hand #6, Star Wars: X-Wing Rogue Squadron — Requiem for a Rogue* trade-paperback collection, *The Territory #2, Tongue Lash II #1, Wolverton Weirdo #1 — Liz*

On sale February 10 • *Blade of the Immortal: Dreamsong* trade-paperback collection, *Buffy the Vampire Slayer: The Origin #2, Dark Horse Extra #9, Masakazu Katsura's Shadow Lady I — Dangerous Love #5, Star Wars: Crimson Empire — Council of Blood #4, Wizards of the Coast® Shivan Dragon* figure

On sale February 17 • *Bettie Page* shot glass set, *Dark Horse Presents #140, Ghost #6: Stare at the Sun #3, Grendel: Black, White, & Red #4, Gunsmith Cats: Bean Bandit #2, Kelley Jones' The Hammer: The Outsider #1, Land of Nod Rockabye Book* trade-paperback collection, *Star Wars #3, Star Wars: Vader's Quest #1, SubHuman #4, Usagi Yojimbo #27: The Hairpin Murders #2*

On sale February 24 • *Aliens: Apocalypse — The Destroying Angels #2, Aliens: Kidnapped* trade-paperback collection, *Blade of the Immortal #30: Dark Shadows #2, Buffy the Vampire Slayer #6, Drakuun #23: The Hidden War #5, Grendel* shot glasses, *Grendel* Zippo® lighter, *Sergio Aragonés Groo & Rufferto #3, Star Wars: Boba Fett — Enemy of the Empire #2, Star Wars: The Empire Strikes Back — MANGA #2*

GRADING
(From Page 8)

comics could maintain a library of such images and even, for example, keep the photos at home and put the comics in security storage."

The coin-grading service offers a service it has described as "very widely used": Prescreen. Used for large groups of generic coins, they're screened for a pre-determined minimum grade; all items of lesser grade are removed and returned; all of that grade and above are graded, and the submitter is charged only for the ones actually graded. "We have no definitive plans for such a service for comics, but it's highly probable that we will develop that service in relatively short order," Maben said. "We're very receptive to what the industry has to say to us and what its needs are. If customers tell us there is a need, we will develop a service for them."

The cost

"We are really trying hard to keep costs as low as possible," Maben said. "Prices aren't set at this point; we're still evaluating all costs.

"One thing I can assure you is, in terms of value, we're aiming for the best ever offered for the combination of holder, restoration check, and grading. Our charges will be a fraction of the combination of charges collectors would experience elsewhere."

Restoration

For the grading firm, CGC is pioneering a new approach, as regards restored material. Maben commented, "In coins and cards, we go out of our way *not* to certify items that have been restored. We had to look at comics in a different light, because restored comics are such a significant portion of the market.

"If we were to take the same approach we do in coins and cards, that would be doing a disservice to the industry."

This raises the question of how an item *can* be graded, when the aim of restoration is to return the item as nearly as possible to Mint and to disguise or repair defects.

"When a comic book is submitted for certification, as part of the authenticating and grading fee, a restoration check will be included. You'll automatically get it. When we identify restoration, we plan on identifying it *as such* on the label we provide — in terms of the degree of restoration: light, moderate, or heavy. This is for the sake of the consumer, because consumer protection is always foremost in our mind."

Restored comics will be given an "Apparent" grade, since it isn't possible to describe accurately what the issue looked like before restoration occurred."

Holding a treasure

Stump said, "The goal with our holder is to be sure it is equivalent to or of greater integrity than Mylar. We are going to beat the industry standards that exist for archiving comic books. We're in the middle of research and development on materials and methods to get that superior method — and we'll *keep* it cutting-edge."

He cautioned that holders are not 100% airtight — and that that means that items inside are subject to environmental effects. "Coins have toned in their holders after encapsulation. If they had been kept outside the holder, they would have developed even more toning. Is there a product that is 100% protective? Not to our knowledge. What we're trying to design is a holder that will be the best product on the market as a matter of policy. We say, 'The holder will provide many years of protection from most environmental hazards.' And we plan on testing for archival safety the materials used."

The project is to develop a holder that offers less cost, better protection, and lighter weight than some high-end products. "And," Stump said, "to design it to fit in magazine boxes now in stores."

The staff

And, in case you wondered, all CGC employees are prohibited from buying and selling comics commercially. Maben quoted the company policy: "CGC employees will not be permitted to engage in the commercial buying or selling of comic books. In this way CGC remains completely impartial, having no interest other than a commitment to serving clients through accurate and consistent grading."

Service levels

"Initially," Maben said, "we're looking at providing five levels of service, linked to the value of the item and the turn-around time.

"We had intended to go with four, but we've recently decided to add a fifth, based on input from dealers and collectors."

Starting with the most expensive and fastest service:

- **Walk-Through**, a same-day service.
- **Express**, three to five working days.
- **Standard**, taking 12-15 working days or less.
- **Economy**, taking 25-30 working days or less.

The fifth is the newest inclusion. "It's the result," Maben said, "of some dealers and collectors telling us we'd be missing the boat if we didn't offer a tier for modern comics."

- **Modern** (and that term hasn't been formally decided on yet): "This is a service that's priced considerably lower than Economy service. The idea is to make it cost-effective to certify lower-value comics from the '80s and '90s and maybe the late '70s."

In order for them to offer this level at a price that was acceptable, the company has a plan to keep materials costs down.

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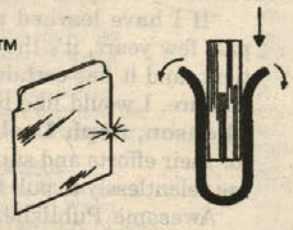

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775R	7 3/4 x 10 1/2	Silver/Gold Comics - 1950's-70's	28	115	216
800R	8 x 11	Gold Age Comics - 1940's-50's	29	120	229
825R	8 1/4 x 11	Super Gold Age Comics	30	125	238
875R	8 3/4 x 11	Large Comics, Mag. & Letter	32	135	261
		Add Shipping & Handling	$ 4	$ 13	$ 22

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Mylar Sleeves sold 1998 to Nat'l Archives	**400,000**	0
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775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	13	98	88 /1,000
800M2	8 x 10 3/4	Gold Age Comics - 1940's-50's	13	100	90 /1,000
825M2	8 1/4 x 10 3/4	Super Gold Age Comics	14	101	91 /1,000
875M2	8 3/4 x 10 3/4	Large Comics, Mag. & Letter	19	115	108 /1,000
		Add Shipping & Handling	$ 3	$ 11	$ 38

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Millar in 'Action.' While DC is still mum over new Superman creative teams for *Superman* and *Adventures of Superman*, **Mark Millar** recently reported that he has agreed to script over writer-artist **Stuart Immonen's** plots on *Action Comics* for 1999. "Scripting over another creator's plots is a system I don't normally believe in," Millar said. "But, since Stuart is one of the three most talented people in the business, I jumped at the chance."

Majority Rules — next month. Tom DeFalco recently reported in with an update on "Majority Rules" month, when readers of the Marvel "MC2" line of comics can vote via ballot or the Internet on which supporting character or characters in the "MC2" universe should get their own series. While original plans had ballots appearing in the January-shipping sixth issues of *Spider-Girl*, *A-Next*, and *J2*, ballots will be included in the seventh issues of the titles instead.

Internet voting, via the rec.arts.comics.marvel.universe usenet discussion group thread VOTE MC2 is currently under way, however. "Those of you who can vote now, please do so," DeFalco said. "Choose the character you like and vote! I'll include any votes I find on the thread between now and March 15, 1999, and add them to the ballots we receive."

Contest redux. While the first installment broke ground as the company's first mini-series back in the summer of 1982, Marvel is preparing a sequel of sorts to *Contest of Champions*. Written by **Chris Claremont** and pencilled by **Oscar Jiminez**, the four-issue mini-series is slated to run weekly for four weeks this summer.

The Ivory Icon returns. Like all good super-heroes, Awesome's Supreme wasn't about to stay out of the spotlight for too long. The Ivory Icon is slated to return with the aptly titled *Supreme: The Return* which will continue the version of Supreme established by **Alan Moore** and will tell Supreme stories Moore wrote for the original Awesome run that were not printed, due to Awesome's publishing hiatus. The relaunch begins in May with *Supreme: The Return* #1, which will pick up the storyline from *Supreme* #56 and will actually contain material from *Supreme* #56 as a summary to refresh and reintroduce readers to *Supreme*.

Supreme: The Return #1 will be illustrated by **Chris Sprouse** and **Al Gordon**. "Chris Sprouse's work is amazing, easily the best effort he has ever given on Supreme. The fans are sure to eat it up," said Awesome President **Rob Liefeld**.

Subsequent issues will be illustrated by Sprouse, as well as *Supreme* veteran **Rick Veitch**, *Fighting American*'s **Jim Starlin**, and *Astro City*'s **Brent Anderson**. "We are very pleased to have such a talented roster on board illustrating Alan's brilliant stories," Liefeld said. "The main reason we have waited so long to relaunch *Supreme* is that we were waiting for Jim and Brent to have openings in their schedule in order to illustrate Alan's stories.

"If I have learned anything over the past few years, it's the value of being patient, and it has certainly paid off in this venture. I would like to thank **Eric Stephenson, Jeph Loeb,** and **Alex Ross** for their efforts and support and for working relentlessly to pull this all together."

Awesome Publisher Jeph Loeb said, "*Supreme* is a major priority for Awesome, as this series will attest. We decided that it would be best after the hiatus to relaunch *Supreme* in an effort to gain the title more attention."

Supreme: The Return will ship May 4.

In a galaxy not so far away. Dark Horse is gearing up for its role in what's shaping up to be the most highly anticipated film release in motion-picture history. On May 5, a little over two weeks before *Star Wars: The Phantom Menace* is released to theaters, Dark Horse will release the first part of its weekly four-issue adaptation of the film. The series will be written **Henry Gilroy**, pencilled by **Rodolfo Damaggio,** and inked by **Al Williamson**. Dark Horse will also make a graphic novel collection of all four issues available, as well.

In addition, the publisher will release four full-color, 22-page one-shot tie-ins, each focusing on an important character from the film, throughout May and June. Featuring covers by **Tim Bradstreet**, the lineup includes: *Anakin* (May 19) written by **Timothy Truman**, pencilled by **Steve Crespo**, and inked by **George Freeman**; *Obi-Wan* (May 26) written by **Henry Gilroy**, pencilled by **Martin Egeland**, and inked by **Howard Shum**; *Qui-Gon Jinn* (June 2) written by **Jim Woodring**, pencilled by **Robert Teranishi**, and inked and colored by **Chris Chuckry**; and *Young Queen* (June 9) written by **Mark Schultz**, pencilled by **Galen Showman**, and inked by **P. Craig Russell**.

Dark Horse also announced that Truman and artist **Tom Raney** (*Mutant X*) will team for the second story arc in the new *Star Wars* ongoing series, beginning with #7 in June.

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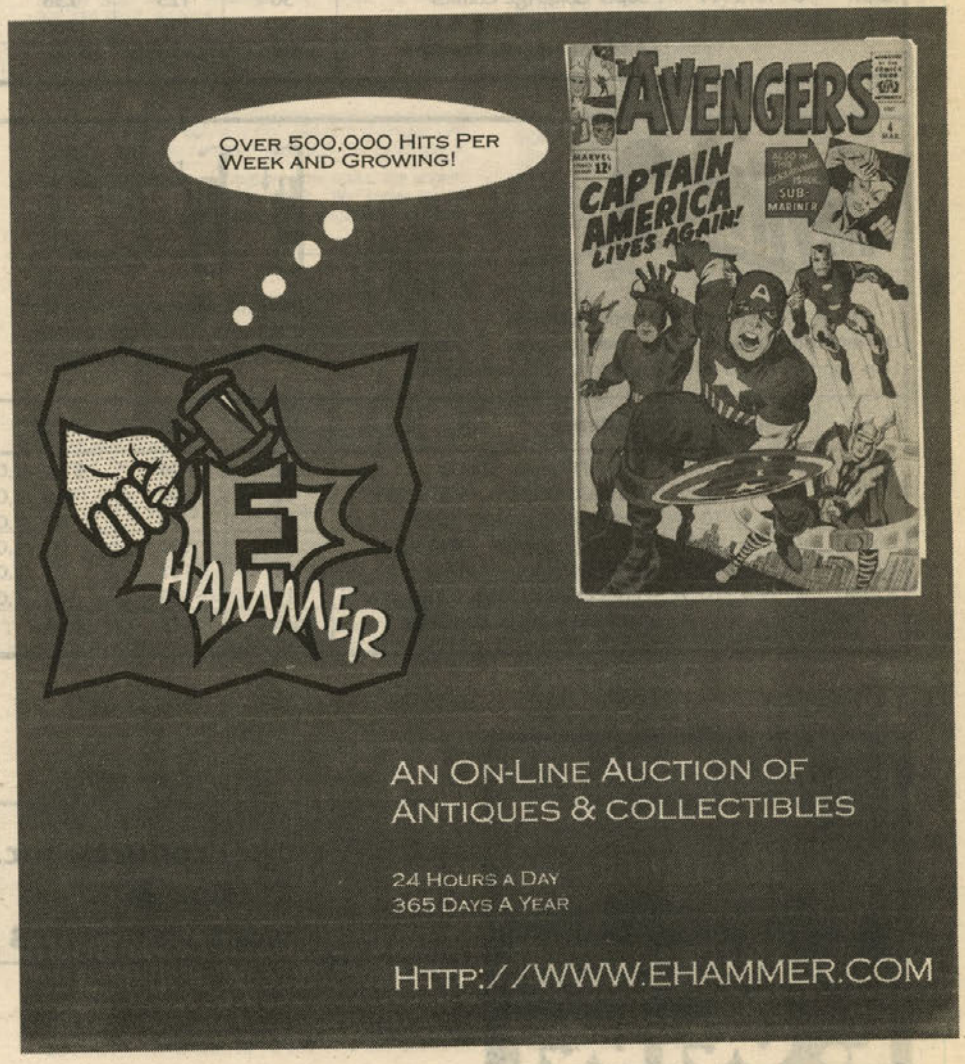

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8.0 - VF
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6.5 - F+
6.0 - F
5.5 - F-
5.0 - VGF
4.5 - VG+
4.0 - VG
3.5 - VG-
3.0 - GVG
2.5 - G+
2.0 - G
1.5 - G-
1.0 - FR
0.5 - PR

AN OPEN LETTER TO THE COMIC COLLECTING COMMUNITY

Change is necessary. Without it we cannot grow. Without growth, we are history. For the last two decades the world of comic collecting has flourished using the Overstreet Price Guide and its grading system. We are indebted.

Unfortunately, for many collectors, new and old, the 100 point grading system is difficult to use. Even seasoned veterans and retailers find it tough to apply. We feel that for a grading system to be sucessful, it must be completely accessible to everyone.

Therefore, Metropolis Collectibles has devised a grading system that uses a 1-10 scale, comprising 23 grades. We believe this scale is much more user friendly and practical. It can put all of us on the same page, making all comic book transactions easier.

The ten point system has been used very effectively in many other fields of collecting, such as sports cards and toys. Our scale, modified to take into account the uniqueness of comic books, will be adopted by Metropolis Collectibles Inc. by February 1999.

After creating this new grading system, we asked **Robert Overstreet** for his comments. We quote his response here:

"It is my firm belief that this 10 point grading system is exactly what we need. It is a major step for the future of the comic book industry."

We hope that by the year 2000 this new grading scale, which will be referred to as the ***Universal Comic Book Grading System***, will be fully adopted by the comic book market. Furthermore, it is our hope that dealers and collectors alike will take the opportunity to consider this system and its benefits. Metropolis Collectibles would like to hear from collectors and dealers about this new system. Call, fax, write, or email us.

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JG: Associate Editor Joyce Greenholdt

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Thomas E. Reed
9930 River Pines Court
Orlando, FL 32825

Your issue #1313, "Triskaidekaphobia!" (which should have had a "double" in there somewhere) worked too well. Driving home from my comics shop with the issue, I got distracted by the cover and rear-ended a car at a stop light. Naturally, I got the ticket and the worst of the damage, and had to wait a full hour for the state trooper to show up and present my well-deserved citation.

On another matter — I hope less unpleasant — I've been on the same quest as Paul E. Kusnerik: a search for a complete and unedited version of *Mister Magoo's Christmas Carol*. Even the edited version that has been released on video, taken from a time-faded print, wasn't on sale this Christmas. Not even Whole Toon Catalog, which has advertised it for the last two years in its catalog, has had it in stock! This year we were up to our armpits in Snork and Wuzzels and Care Bear Christmas tapes, but not this tape.

I believe Mark Evanier once e-mailed me that he had the complete version on videodisc, but, even without seeing it, I suspect it isn't complete, either. From the original showing on NBC, I remember many more "off-stage" moments, as Magoo introduced each act from the wings — and eased possibly frightened little kids through the story. Without commercial breaks in the home videotape, it's natural that an editor would delete those sequences in home versions, delightful as they are. I once aired the broadcast version at the TV station where I work, and it was heavily edited, as well, with the Three Ghosts presented out of order.

The loss of *Magoo* is a shame, since I think this is the best voice performance of Jim Backus' career. He took his beloved Magoo, a character who was almost never touched by reality, and gave him a sense of pathos and sorrow. If anyone knows who owns the rights to the program, I hope he or she will let us all know.

[Your experience leaving the shop reminds me of the poor soul who got one of the limited-edition Dark Knight Returns and was so gleefully admiring Frank Miller's "FM" that he had an auto accident and had to sell the precious purchase to pay for repairs.

I get the feeling that the pre-recorded video field is in a complete state of contortion at the moment, with laser discs on their way out, videotape versions waffling between pan-and-scan and widescreen (and leaving in and taking out bonus material), and DVDs containing terrific sound and picture and bonus material but nervously delaying because of HDTV. And of the DVDs I've bought, some of the most amusing are public domain DVDs in which wretched prints with mushy sound are offered in crisp renditions which make all the more ***evident*** *the aforesaid bad prints and mushy sound.*

It may be that whoever has the rights and the print of ***Magoo*** *is waiting for Just the Right Format — but I'm with you: Sooner is better than later, and complete is better than cut.]*

Robert Beerbohm
P.O. Box 507
Fremont, NE 68026

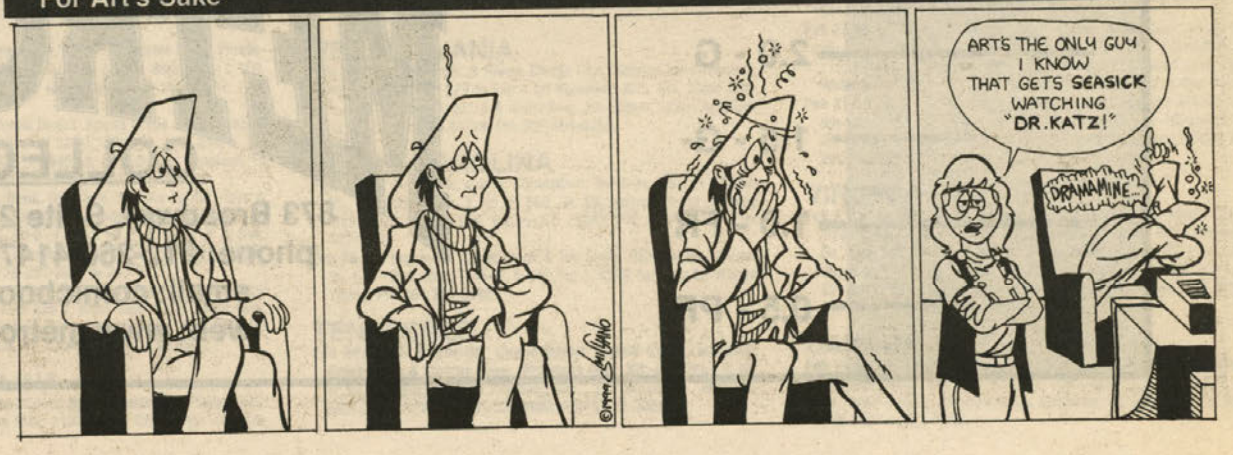
I recently scored two rather extensive "original owner" high-grade collections of comics from 1945-1954, so I decided to go to my first Big Apple Comicon on Jan. 16. It was nip and tuck all that week till Friday morning, as I boarded my plane in Omaha, whether the weather would clear long enough to land in Newark, much less be kind during the show the next day. Just the day before I left, the area had been hard-hit by a nasty ice storm.

I had gone to my first of many Seuling New York comics convention beginning in 1970 and then for a full decade, but it had been 20 years since I had last made the trek. That had been a Creation Thanksgiving show in 1979, and shoplifting was rampant then. This time I lost nary a comic book, and most all the other dealers I talked with didn't have any problems, either.

Mike Carbonaro and crew put on a fine show, recapturing the energy one experienced at those Seuling-organized

(Continues on Page 16)

For Art's Sake — By Chris Smigliano



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In December of 1972, DC started featuring pure adventure without super-heroes, and in 1974 artist Mike Grell did his first comic work for this series. The change in format was short-lived, and in
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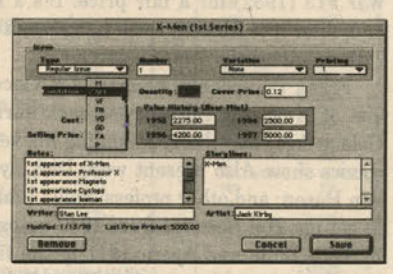

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Oh, So?

From Page 14

events of an era more than 20 years ago. At times, the crowd was so thick with so many still trying to get in that they had to hold up processing new ones till some of the people cleared the floor. The convention staff were at all times courteous and helpful, whenever the minor puzzles arose which needed their attention.

Good deals abounded, and I made many a sale. The show was well-stocked with all kinds of old comics — and everybody seemed to be in high spirits. I had a great time running into old friends and making new ones. My little highlight was scoring a fine page of original art to the Berni Krigstein story from *Our Army at War* #13 (1952) for a fair price. It's a keeper, and, after it is framed, I will hang it next to my Toth *All-American Western* cover.

Frank Bolle, longtime artist for Vince Sullivan of Magazine Enterprises back during the Golden Age, was there, attending his very first comics show. Also present were Dick Ayers, Irwin Hasen, and other professionals. I felt lucky to get my *Tim Holt* #11 from 1949 autographed by both Bolle and Ayers. (#11 is the first appearance of Ayers' co-creation Ghost Rider.)

I had been hearing good things the past couple years about Big Apple Comicon, and this visit made me a confirmed patron. I recommend everyone in the area to check out a fine event. See you there at my booth in late March!

[The March event will be on the 19th and 20th at St. Paul Church, 9th Ave. and 60th St. in New York City. Admission is $6 per day. Friday hours are noon to 8 p.m.; Saturday is 10 a.m. to 7 p.m. For more information, call (718) 326-2713.

Oh, and see ***CBG*** *#1319 for the first convention planner of 1999. We hope all you con organizers have worked out your schedule for the year — and have sent us the information for inclusion. Did you fill out the form on Page 11 of our last planner? It ran with* ***CBG*** *#1310. If you can't locate the form, just send us the information, OK? We'll do additional Convention Planners later this year.]*

Howie Gold

Hope your holiday season went well. It's always a time we remember our loved ones, with us or not. We (beautiful, loving, tolerant wife Sue, son David, and I) drove to Florida to visit my dad (who turned out to be more ill than he had let on, but I digress), some wonderful aunts and uncles, and friends.

I have a few comics-related stories. At the Motor City-run Chicago Comic-Fest show Halloween weekend, I had the pleasure of meeting Jim Mooney for the first time. Both he and his wife graciously let me be the fanboy for a while. I bought a *Marvel Team-Up* page (including Don Blake holding his stick in one panel — and as Thor in the next), and he agreed to draw a character sketch for me to be sent or picked up at a later date. I missed him in Florida (he had given me his card), but I encouraged him to come to more shows in Chicago, especially summer's Wizard World. He said he would be at a show in Orlando in March. Everyone who can, go say hello and buy some neat art.

There were a couple of dealers in Florida who helped me acquire some comics for my high-school students (and my own collection). One was in Ormond Beach; the other, I believe, was in Daytona Beach Shores. I think it was World of Comics. The proprietor was personable and very reasonable. Patronize his store, if you can.

At the same Halloween show, I bought a *Mr. Hero* page, which he had inked, from Terry Beatty. It also was a great thrill, since I really enjoyed that series from Tekno and Big Entertainment, the best of that company's entertaining output.

For the second time in our lives, my son David and I went to The International Museum of Cartoon Art. (Two years ago was the first.) If you ever get the chance, go — and go again. Wow! We love original art, and it has the best, unqualifiedly. (OK, Northampton's great, too, but it has been a couple years since we were there.) Too many digressions? Sorry.

Well, we're in the museum, and I call out excitedly to David, "Come over here and look at this. I bought the original to this page in the *Mr. Hero* display." I couldn't believe my eyes. Trite, but true. So I saw a man with a badge and called him over, too, asking if he worked there. After a second of thoughtful consideration, he said, "Yes." Again I proudly proclaimed my recent purchase of the original of one of the pages displayed, and he said, "I drew that!"

Yes, it was Jose Delbo, in the flesh. Talk about life's thrilling coincidences. He was at the museum working with kids in some kind of Cartoon Camp.

Getting stranded in Indiana, trying to get home for four days, was anticlimatic.

Jeff Plackemeier
1108 Hall St.
St. Charles, MO 63301

Recently, I was reading a review of the new *Psycho* film in one of the local newspapers. The critic had this to say: "For what audience is this bizarre mirror-image *Psycho* intended? In publicity statements, the producers of the new film stress their admiration of the [original] film, respectfully cite it as a timeless, ever-popular classic, and then contradictorily suggest that their film is aimed at a new generation of moviegoers who haven't seen Hitchcock's work."

It occurs to me that much the same thing can be said of John Byrne's *Spider-Man: Chapter One*. Substituting Byrne for director Van Sant, Lee and Ditko for Hitchcock, and Spider-Man for *Psycho*, the next part of the review reads like this: "Those in the audience who recognize what Byrne is doing will inevitably be disappointed, and those who don't know their Lee and Ditko may not get it at all. Though announced as an act of tribute to the ... master[s], this new *Spider-Man* is intended for people who haven't seen the original and probably never will."

In light of the entertainment industry's views on "ageism," I find this trend to be not at all surprising, either in comic books or in movies. To continue in the same vein as the previous paragraph, the review concludes, "Simultaneously ambitious and pointless, this new *Spider-Man* is an elaborate and even courageous experiment, but one that need not be repeated."

[On the other hand, a film is created as a

(Continues on Page XX)

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I THINK HUMPTY MADE A BIG MISTAKE...
...BY FAILING TO CALL ALL THE QUEENS' HORSES AND ALL THE QUEENS' MEN
RIGHT ON, SISTER!
PEOPLE A BLOCK AWAY LOOK LIKE THEY ARE STANDING RIGHT HERE
TAKE A LOOK, TRINA
I CAN SEE THEM REAL GOOD BUT I CAN'T HEAR THEM, DIZ
HOW DO YOU TURN UP THE SOUND?
WHO IS THAT GUY, RANDY?
THAT'S DEACON SANDERS, MIKKI
IS HE COLONEL SANDERS' SON?

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NOW REMEMBER, JOE... POURING THE DETERGENT IS A SCIENCE UNTO ITSELF.
DON'T POUR TOO LITTLE, AND HEAVEN FORBID, DON'T POUR TOO MUCH! IT TAKES PRACTICE
PRETTY GOOD. I'M IMPRESSED.
YOU JUST MIGHT BE READY FOR FABRIC SOFTENER!
SO, I HEAR YOUR NEPHEW IS COMING WITH YOU FOR A COUPLE OF WEEKS.
YEAH, MOM'S TRYING TO CURE HIS LONELINESS.
I DID THAT WITH MY MOM LAST FALL. WHAT A DISASTER!
HE HAS A GOOD CHANCE THANKS TO THE END OF A WEEK OUT OF LISTENING TO PERMANENT DAMAGE!
SO, WHAT'S HE HAVING FUN OF WHAT?
LET'S SEE. I ORDERED FIFTY WALLET SIZE, TWENTY FIVE-BY-SEVENS, AND A COUPLE OF EIGHT-BY-TENS.
THINK THAT'S ENOUGH?
MORE THAN ENOUGH.
FOR MOST FOLKS, ONE WOULD BE PLENTY!
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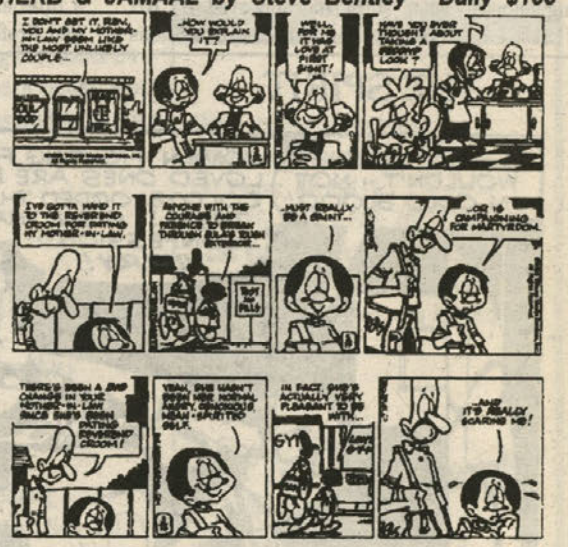
I DON'T GET IT, BEN, YOU AND MY MOTHER-IN-LAW GREW UP IN THE MOST UNLIKELY COUPLE...
...HOW WOULD YOU EXPLAIN IT?
WELL, FOR US IT WAS LOVE AT FIRST SIGHT!
HAVE YOU EVER THOUGHT ABOUT TAKING A GRADUATE COURSE?
I'VE GOTTA HAND IT TO THIS REMEMBRAND CROOK FOR SAVING MY MOTHER-IN-LAW.
ANYONE WITH THIS COURAGE AND PRESENCE TO REMAIN CALM UNDER DURESS...
...MUST REALLY BE A SAINT...
...OR IS CAMPAIGNING FOR MARTYRDOM.
THERE'S BEEN A BIG CHANGE IN THE MOTHER-IN-LAW RACE SINCE BEN SAVED HER FROM DROWNING!
YEAH, SHE WASN'T EVEN HERE NORMAL, FRIENDLY, OBNOXIOUS MEAN + SPITTIN' ONLY.
IN FACT, SHE'S ACTUALLY VERY PLEASANT TO BE WITH...
...AND IT'S REALLY SCARING ME!

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Oh, So?

From Page 16

complete-in-itself experience; the other was designed to provide a foundation upon which a new structure can be built — for new inhabitants.]

Jim Beard
6625 Wickford Square, #28
Sylvania, OH 43560

I hope you will allow me to send out this desperate plea to the comics industry and its many fans: Please retain Jack Kirby in your hearts and minds as the one true King of Comics. I am ashamed to report that there is still loose talk in comics circles as to who will be the new King, now that Jack is dead. It has even been said that he was not that deserving of the title to begin with, since he only gained prominence in the '60s with Marvel and Stan Lee. (As if that wasn't enough!)

And it's not so — his prolific partnership with Joe Simon in the '40s provided him with ample reason for the title, even if Stan hung it on him much later. For me it comes down to one word, and that word is influence.

Whose work is cited as an influence by the greatest number of creators? Whose characters and situations have influenced discussion, celebration, and, most importantly, the expansion and building upon of said ideas more than any other creator's? The answer to all of the above is simply: Jack Kirby.

I hope the passion of my convictions comes through in this letter, and I hope that all of yours will also, as we continue to celebrate the reigning King of Comics, Jack Kirby.

In the words of a wise man, 'nuff said!

Robert Moraes

In response to the "Avengers/JLA: Not coming your way soon" story that appeared in ***CBG*** #1313, I have to point out that the two teams have actually met each other already. It was in the second *Access* limited series which Karl Kesel wrote for Marvel in 1997. It involved the original heroes from each team and had nothing to do with current stories going on in either the *Avengers* or *JLA* comics.

However, I would like to address the statement that *JLA* writer Grant Morrison made about The JLA defeating The Avengers in combat. What evidence does he have to back this statement up? If you take a closer look at both teams, you will find that The Avengers actually have more going for them than The JLA in terms of fighting ability, super-powers, and how skillful each member is.

The Avengers have the combined might of Thor, Iron Man, and Captain America to lead the charge. Hawkeye is a skilled archer, Scarlet Witch has mastered her hex powers to a fine art, The Vision can seek out the weakness of a foe and use The Wasp, who can do the most unpredictable things when they can shrink down to insect size and use that to their advantage. These are all heroes who have logged more hours of working together and using their special abilities in the most efficient manner possible to accomplish the goal of stopping evil.

The JLA, by comparison, have added newer heroes to their ranks recently. They've got Superman, Batman, and Wonder Woman, but the newer members — like Plastic Man, The Huntress, and the new Green Lantern (Kyle Rayner) — are not as experienced in working with a team. They haven't had a chance to really develop their fighting skills to the extent that they function as part of the team; it's something they are still learning in a step-by-step process.

So right this moment, if The Avengers and The JLA had to battle each other, the winners would be The Avengers, because their members have more experience in working as a team to get the job finished.

In modern comics, let's see. We have seen Superman get split into a red energy being and a blue energy being, Spider-Man got cloned, and Professor Charles Xavier went insane and tried to kill everyone. It's just amazing how they've taken best-selling comic-book heroes and put them into stories where everything appealing about them got torn apart. It's actually resulted in more readers giving up comics because they are tired of these cheap story gimmicks. Now they are on the verge of turning Batman's world upside down with the "No Man's Land" saga, which will take place in the Batman titles in 1999.

Will this story actually destroy everything that readers like about Batman? Batman editor Denny O'Neil has always tried to take Batman in new and exciting story directions while still staying true to what the character is all about. Certainly in the last five years alone, O'Neil and veteran Batman writers Doug Moench, Chuck Dixon, and Alan Grant have worked hard to keep Batman interesting.

When they did the "Knightfall," "Knightquest," and "KnightsEnd" stories, they worked on the idea that Bruce Wayne was going to reclaim the right to be Batman. It was the nature of his character to reclaim what was rightfully his and he did that. Still, "No Man's Land" is most likely to test Batman in seeing how much he can recover from such a traumatic experience as having an earthquake strike Gotham City. The general rule when writing Batman is that you can't mess around with him too much, and, if more readers actually hate this story than like it, Denny O'Neil should change things quickly and rebuild Batman back into the same hero that readers would like to see.

[The challenge faced by editors today is keeping long-time fans (not a challenge that editors of, say, the 1940s-60s even considered) while doing accessible stories that will attract new readers. That can be a tricky challenge, indeed. Guidelines from what worked decades ago can have little connection to what will work today.

What "readers would like to see" depends clearly on who those readers are. When these characters were created, it was assumed the readership would be 95% gone within four years or so. Barks once commented that the reason he reused a plot was that he never considered that the same people who read the earlier version would still be reading by the time he created the later one.

The type of experimentation you outline seems specifically designed to find out what "readers would like to see" today.]

Jonathan Petersen
1072 Battle Hill Terrace
Union, NJ 07083

Although I think Peter David is one of the more intelligent, entertaining writers in the industry, when it comes to his column in ***CBG*** #1312, "Death: The Ride," I must respectfully disagree.

David opines that the telephone vote that resulted in the death of Jason Todd, the second to wear the uniform of Robin, was "the single most repellent publicity gimmick ever developed," that the character's "exceedingly unpromising beginning ... made him a candidate to be a truly great character," and "that people zealously picked up the phone and, in the comfort and safety of their homes, ordered the execution of someone they perceived as real enough to care about whether he stayed around or not."

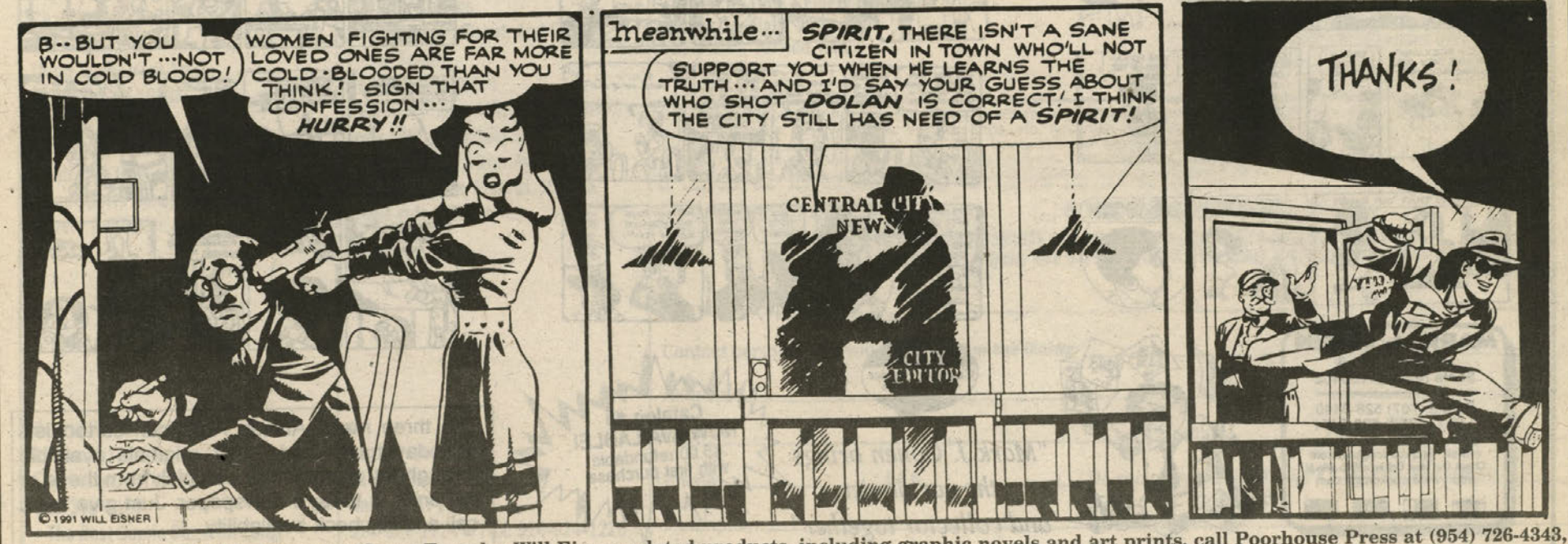
True, the story of Jason Todd was cut tragically short. But David's assumption — that, if Jason had been allowed to live, to overcome his shortcomings, a better story would have been made — is wrong. But, just as Batman needs a Robin, Robin needs a Batman. The story of Batman and Robin has benefited from Jason's death and is a better story because of it.

David has forgotten that it is the story as a whole that counts, not the subplots of any individual character. When I used to run role-playing games in college, I would tell my players that the object is not for any one character to win, but for the best story to be told. The best Batman and Robin story that could have been told is the one where Robin dies as a result of being Robin.

Bruce Wayne puts on a mask to prevent in-

(Continues on Page 21)

THE SPIRIT — THE CITIZEN'S COMMITTEE #12 — WILL EISNER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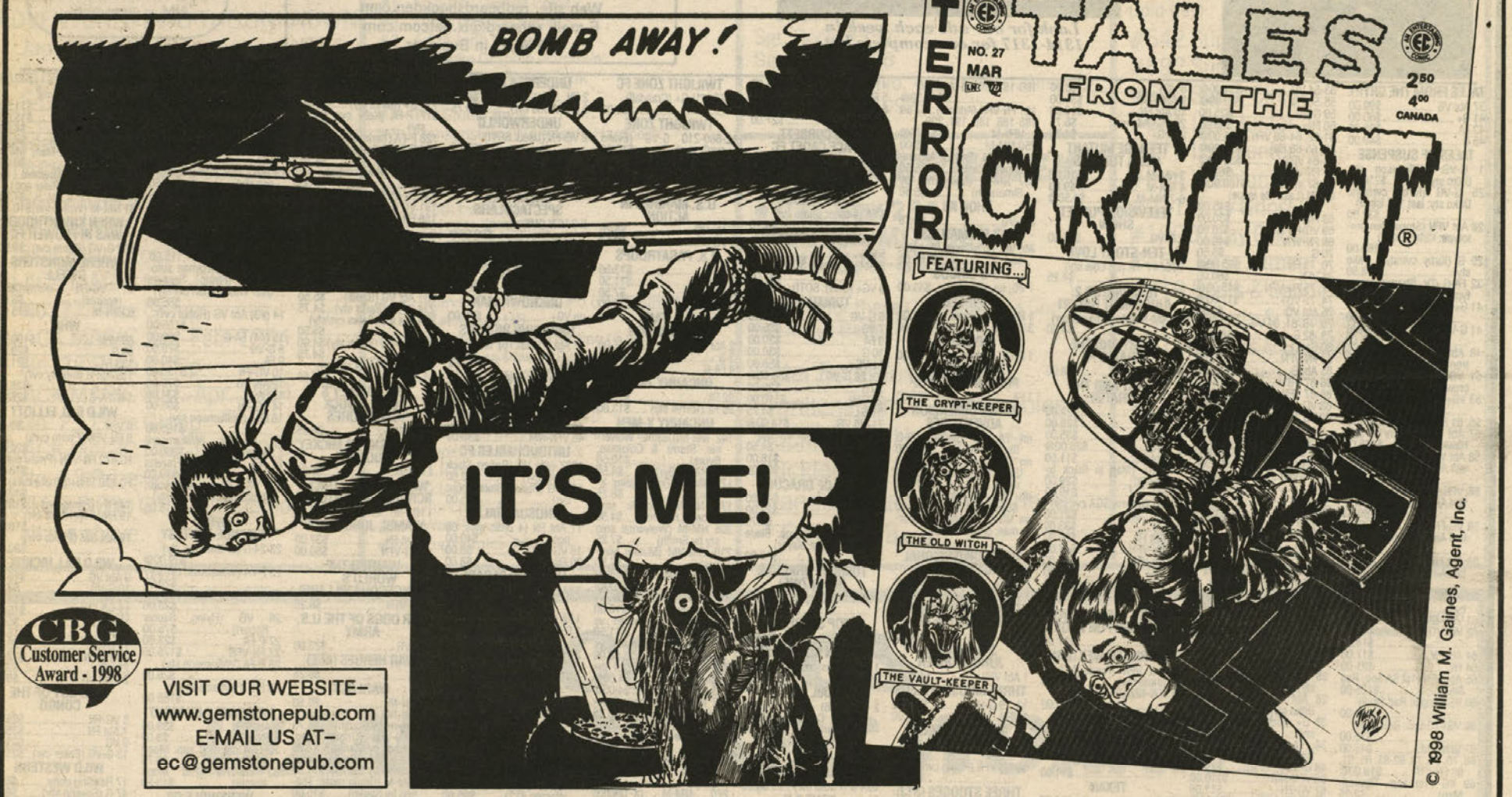

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17 VG+ (Barks) $30.00
19 P-FA (Barks) $8.50
19 FA-G (Barks) $11.50
20 G-VG (Barks) $20.00
21, 28 G+ (Barks) ..$14.00@
23, 30 G-VG (Barks) ..... $17.00@
23, 27 Abt FN (Barks) ..... $31.00@
24, 27 P-FA (Barks) ..$7.00@
24 VG-FN (Barks) $28.00
25 Abt G (Barks) $10.50
26 Abt VG (Barks) $19.50
39 G (Barks) $9.50
39 Abt VG (Barks) $16.50
60 FA-G (Barks) $6.75
74 G-VG $6.00
76 FN $12.50

UNCLE SCROOGE GOES TO DISNEYLAND
1 FA (Barks sty) $17.50
1 VG (Barks sty) $45.00

UNDERCOVER GIRL
7 Abt FN $130.00

UNDERSEA AGENT
2 FN $9.75
6 FN (Wood cvr) $9.75

UNDERWORLD
2 VG-FN (Used: SOTI) $135.00
4 FN+ (Used: Love and Death; Ingels sty) $140.00
7 FN-VFN $85.00

UNEARTHLY SPECTACULARS
2-3 VFN (Williamson) ..... $20.00@

UNIVERSAL PRESENTS DRACULA-THE MUMMY...
nn Abt FN $34.00

UNKNOWN MAN
nn VG+ $75.00

UNKNOWN WORLDS
11 Abt G (Last 10¢ issue) $5.50
15 FA-G $4.25
36 Abt VG (Most popular ACG sty ever by Johnny Craig) $6.00
43, 45 VG ..... $5.00@
44 VFN+ $29.00
45 VFN-NM $30.00

UNTOUCHABLES FC
1237 (#1) VG (Robert Stack photo cvr) $43.00
1286 G (Robert Stack photo cvr) $15.00

UNUSUAL TALES
11 Abt FN (4 Ditko stys; 68 pgs) $40.00
18 VG+ $8.00
30 FN+ $8.00

VACATION PARADE
3 FA $9.75

VALOR
1 FA (Williamson sty) $28.00
1 G-VG (Williamson sty) $55.00
2 VG (Williamson cvr/sty) $65.00
3 VG+ (Williamson sty) $50.00
4 G-VG $31.00
5 G (Williamson) $19.50

VARIETY
nn ('50) G-VG (Star Presentations#3; Wood stys; 132pgs) $70.00
nn ('50) VG ("Black Tarantula"; 132pgs; Crimes By Women #12) $95.00
nn ('50) Abt FN (132pgs; Blue Beetle; Jungle Lil) $130.00

VAULT OF HORROR
15 VFN+ $800.00
16 FN-VFN $330.00
17, 19 VG ..... $110.00@
18 VG+ $125.00
21 Abt FN $125.00
22, 26 VG+ ..... $100.00@
22 FN (Frankenstein sty) $150.00
23 Abt VFN (Used: POP) $270.00
27 VG $65.00
34 Coverless; FA $7.00
34 P-FA $20.00
39 VG+ (Bondage cvr) $60.00

VIC FLINT
2 Abt VG $15.00

VIC FLINT (ARGO)
1 FA-G $6.75
2 Abt G $7.25

VIC TORRY AND HIS FLYING SAUCER
nn Abt FN $215.00

VOYAGE TO THE BOTTOM OF THE SEA
4 Abt FN (Photo b/c) $10.00
5 VG (Photo b/c) $7.25
6 G-VG $4.00
9 Abt VG $5.00

WALT DISNEY'S COMICS & STORIES
57 FA (Kelly cvr; Barks sty) $17.00
82, 84 Abt G (Kelly cvr; Barks sty) ..... $11.50@
88 FA (1st app: Gladstone Gander: Barks; Kelly cvr) $12.50
93 G (Kelly cvr; Barks sty) $10.50
100 P-FA (Kelly cvr; Barks sty) $8.50
100 G+ (Kelly cvr; Barks sty) $17.00
103 G+ (Kelly cvr; Barks sty) $12.50
111 G+ (Barks sty) $9.50
117 P-FA (Kelly cvr; Barks sty) $4.75
128 P-FA (Barks sty) $4.00
132 P-FA (2 Barks stys) $4.25
136 Abt G (Barks cvr/sty) $6.00
138 FA (Barks cvr/sty) ..$4.75
151 VG (Barks cvr/sty) $7.25
156 FN+ (Barks cvr/sty) $15.00
177, 193, 235 VG (Barks sty) ..... $6.25@
184 FN-VFN (Barks sty) $16.00
188 VG+ (Barks sty) $7.00
227 Abt VG (Barks) $5.50
234 G-VG (Barks sty) ..$4.75
239 Abt VG (Barks cvr/sty) $5.50
252 Abt VG (Barks sty) $4.00
333 FN+ $4.75
388 VFN+ (Barks reprint) $12.50

WALT DISNEY'S DONALD DUCK ADVENTURES
1 NM-M $6.25

WALT DISNEY'S MICKEY & DONALD
1 NM-M $5.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES
1 NM-M $7.25

WAMBI, JUNGLE BOY
14 Abt FN $37.00
17 FN-VFN $60.00

WANTED THE WORLD'S... DANGEROUS VILLAINS
6 FN-VFN $6.25

WAR DOGS OF THE U.S. ARMY
1 G-VG $23.00

WAR HEROES (ACE)
4 VG $9.25

WARLOCK
7 VFN-M $5.50
9 VFN-NM (2nd Thanos saga begins by Starlin) $5.75
10 FN-VFN (Origin recap: Thanos by Starlin) ... $7.00
10 VFN-NM (Origin recap: Thanos by Starlin) .$11.50
10 NM-M (Origin recap: Thanos by Starlin) $15.00
11 FN-VFN (Thanos app by Starlin) $5.50
11 VFN-NM (Thanos app by Starlin) $9.00
11 NM-M (Thanos app by Starlin) $12.00
12, 14 NM-M (Thanos saga by Starlin) ..... $5.00@
15 FN-VFN (Thanos saga by Starlin; last issue) $4.75
15 VFN-NM (Thanos saga by Starlin; last issue) $7.50
15 NM-M (Thanos saga by Starlin; last issue) .. $10.00

WARLORD
1 NM-M $8.00

WATER BIRDS AND THE OLYMPIC ELK FC
700 G+ $5.50

WEB OF MYSTERY
2 Abt VFN (Baker sty) $170.00
5 FA $21.00
18 Mile High copy; VG $125.00

WEB OF SPIDER-MAN
1 NM-M (5th app: Black costume) $10.50

WEB OF SPIDER-MAN KS
2 NM-M (Arthur Adams art) $7.25

WEIRD ADVENTURES
1 Reading copy (Baker sty) $30.00
10 (#1) Abt G $45.00

WEIRD FANTASY
13 (#1) VFN $1,800.00
14 (#2) VFN $700.00
15 (#3) G-VG $105.00
16 (#4) G+ (Used: SOTI) $80.00
17 (#5) FA-G $55.00
9 G+ $60.00
9 G-VG $75.00
10 P-FA $31.00
10 VG $100.00
12 FA $29.00
12 G $38.00
12 G-VG $60.00
13 FA-G $34.00
14 FA (Frazetta/Williamson sty) $42.00
18 P-FA (Williamson cvr/sty) $23.00
18 Abt FN (Williamson cvr/sty) $105.00
19 NBC; o/w P-FA (Williamson sty) $11.50
21 FN-VFN (Frazetta/Williamson cvr; Williamson sty) $265.00
22 VG-FN $70.00

WEIRD SCIENCE
12 (#1) FN-VFN $1,115.00
13 (#2) FA, Kurtzman autograph (Flying Saucers over Washington cvr/sty) $85.00
14 (#3) Abt VG (Robot cvr) $155.00
15 (#4) FA-G $90.00
8 G-VG $70.00
9 FA $40.00
10 VG-FN $135.00
12 Abt VG $70.00
13 FA-G $34.00
14 VG-FN $95.00
16 FN+ (Williamson sty) $165.00
20 FN-VFN (Williamson/Frazetta sty) $250.00
21 FA (Williamson/Frazetta sty) $39.00
22 VG, Wood autograph (Williamson/Frazetta sty) $115.00

WEIRD SCIENCE-FANTASY
23-24 G (Williamson sty) ..... $39.00@
25 P-FA (Williamson cvr/sty) $28.00
26 FA (Flying Saucer Report) $28.00
26 VG (Flying Saucer Report) $75.00
27 P-FA $23.00
27 FN-VFN $175.00
28 P-FA (Williamson sty) $26.00
28 FN+ (Williamson sty) $165.00

WEREWOLF BY NIGHT
1 Abt VFN $39.00
4 FN-VFN $8.00
32 G (Origin/1st app: Moon Knight) $6.75
33 FN-VFN (2nd Moon Knight) $13.50

WEREWOLF GS
4 FN-VFN (Morbius) $5.25

WESTERN ADVENTURES
nn (#3) VG (Used: SOTI) $33.00

WESTERN BANDITS
1 G-VG $26.00

WESTERN CRIME BUSTERS
3 Mile High copy; FN-VFN $190.00
5 VG $35.00
7 Abt VFN (Wood sty) $205.00

WESTERN CRIME CASES
9 (#1) G-VG (LB Cole cvr) $27.00

WESTERN FIGHTERS
9 G+ $8.50
11 Abt VG (Williamson/Frazetta sty) $60.00
V3#6 G $4.25

WESTERN FRONTIER
3 Abt FN $14.00

WESTERN HERO
98 Reading copy (Photo cvr) $8.25
102 Reading copy (Photo cvr) $7.25

WESTERN KILLERS
nn Abt FN $70.00

WESTERN ROUNDUP
3 VG (Photo cvr) $19.00
8 Reading copy (Photo cvr) $4.50
12 VG+ (Photo cvr) $18.00
15 VG (Photo cvr) $16.00

WESTERN THRILLERS (FOX)
2 Abt G $21.00

WESTERN TRUE CRIME
15 (#1) Mile High copy; Abt FN (Kamen sty) $245.00
4 Abt VG (Craig sty) $42.00

WHACK
1 G, no glasses (Kubert) $23.00
1 G (3-D; Kubert) $39.00

WHAT IF...?
1 VFN-NM $11.50
1 NM-M $15.00
3 NM-M $4.00
13 NM-M (Conan) $4.00
27 VFN-NM (X-Men; Miller cvr) $6.00
28 NM-M (Daredevil by Miller; Ghost Rider app) $7.25
31 NM-M (Wolverine) ..$10.50

WHEN KNIGHTHOOD WAS IN FLOWER FC
682 G-VG (Photo cvr) ..$9.50

WHERE MONSTERS DWELL
1 VG-FN (Kirby/Ditko reprints) $6.00
6 VFN-M $15.00

WHIZ
69 VFN $190.00
89 G $29.00
133 FA $21.00
139 Abt G (Infinity cvr) $28.00
147 FA-G $28.00

WILD BILL ELLIOTT
6 VG $9.00
9 FN-VFN (Photo cvrs) $22.00
FC 472 FN-VFN (Photo cvrs) $18.50
FC 520 VFN+ (Photo cvrs) $40.00
14 FN+ (Photo cvr) $13.50
15 FN-VFN (Photo cvr) $16.00
16 Abt NM (Photo cvr) $39.00

WILD BILL HICKOK
9 Abt VG $10.50
10 G-VG $9.25
11 VG $13.00
12 VG-FN $15.00
13 FA-G $5.75
15 FN $16.50
17 G+ $5.75
20 VG-FN $12.00
21 VG $9.25
24 Abt VG $9.25

WILD BOY OF THE CONGO
5 VG-FN $26.00
7 Abt FN $35.00
9 VG $21.00
13 G-VG (Baker cvr) ..$21.00

WILD WESTERN
17 Reading copy $6.75
47 G (Severin sty) $6.00

WILD, WILD WEST
1 Abt G (Photo cvrs) ..$10.50

WILDC.A.T.S. TRILOGY
1 NM-M (1st app: Gen 13; Multi-color foil cvr) ..$4.50

WILDC.A.T.S.: COVERT ACTION TEAMS
1 NM-M (Contains 2 trading cards) $4.50

WILLIE THE PENGUIN
5 G+ $5.25

WINGS
93 FA-G (Evans sty) $19.00

WITCHCRAFT
1 VG (Kubert sty) $145.00

WITCHES TALES
1 FN (Bondage cvr) ..$185.00
2 VG-FN (Injury-to-eye panel) $75.00
3 Abt VG (Bondage cvr) $34.00
12 Abt VG (Bondage cvr) $28.00
20 VG+ (Nostrand sty) $49.00

WITH THE MARINES ON THE BATTLEFRONTS
1 P-FA (John Wayne sty) $23.00

WITH THE U.S. PARA-TROOPS BEHIND ENEMY
1 Abt VFN (Wood cvr/1pg) $115.00

WOLFMAN (8/63) MOVIE-DELL
FN $8.00

WOLVERINE (MINI)
1 VFN-NM (Autographed copy; Miller) $21.00
1 NM-M (Miller) $22.00
2-3 NM-M (Miller)..$16.00@
4 NM-M (Miller) $18.00

WOLVERINE
1 NM-M $18.00
2 NM-M $9.00

Continued ➡

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3-5 NM-M ..... $8.00@
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nn (#1) NM-M $4.00
WOLVERINE SAGA
1 NM-M $4.50
WOMEN TO LOVE
nn VG-FN (Scarce!) $125.00
WONDER BOY
17 (#1) G-VG (Phantom Lady sty; Baker sty) $85.00
WONDER WOMAN
13 P-FA $75.00
14 FA $90.00
15 Reading copy $60.00
19 FN $375.00
21 FA $75.00
267 NM-M (Re-Intro Animal Man) $9.00
WONDERFUL WORLD OF THE BROTHERS GRIMM MOVIE-GK
Abt FN $8.75
WONDERS OF ALADDIN FC
1255 FN-VFN $28.00
WOODY WOODPECKER FC
350 G+ $4.00
76 Abt VFN $8.00
WOODY WOODPECKER'S BACK TO SCHOOL
1 FA $6.75
4 Abt VG $11.00
WOODY WOODPECKER'S COUNTY FAIR
5 FN $21.00
2 G-VG $8.00
WORLD OF FANTASY
11 FA (Torres sty) $14.50
5 VG $39.00
WORLD OF SUSPENSE
4 FA-G $16.00
WORLD'S FINEST
2 NM-M $4.50
WORLD'S FINEST COMICS
13 FN-VFN $925.00
22 G+ $130.00
30 VG+ $235.00
32 FA-G $75.00
45 G-VG $100.00
81 VG $48.00
88 FA-G (1st Joker/Luthor team-up) $19.00
100 G+ $32.00
102 G-VG $14.50
108 G-VG $22.00
108 Abt G $10.00
110 Reading copy $5.50
110 Abt VG $19.00
111 VG+ (1st app: Clock King) $30.00
112 FA $6.25
112 G+ $10.50
112-113 VG ..... $25.00@
112 FN+ $37.00
114 FN $40.00
115, 120 G-VG ..... $20.00@
116, 119 G+ ..... $15.00@
117-118, 121 FA-G ..... $8.00@
120 Abt FN $23.00
123 FN+ $25.00
125, 132 VFN (Aquaman begins) ..... $48.00@
126 G-VG $9.00
127 G+ $7.00
128 VG $7.25
129 FN-VFN $45.00
130 FN-VFN $30.00
133-134 VG ..... $12.00@
135 VG $7.25
137 FN $18.00
145 FN $12.00
166 VFN (Joker cvr/sty) $25.00
174 Abt FN $6.50
200 VG-FN $4.00
WORLDS UNKNOWN
7 FN-VFN ("Golden Voyage Of Sinbad" movie tie-in) $5.25
WORST FROM MAD
4 FN-VFN $95.00
WOTALIFE (GREEN)
1 VG-FN $14.50
WYATT EARP (ATLAS)
12 Reading copy (Williamson/Mayo sty) $6.00
X-FACTOR
1 NM-M $7.25
23 NM-M (1st app: Archangel-cameo) $6.25
X-MEN
2 G+ (1st app: Vanisher) $155.00
7 Abt VFN $270.00
11 G+ $26.00
11 VG-FN (1st app: Stranger) $50.00
13 VG+ $47.00
14-15 G-VG ..... $31.00@
14 Abt FN (1st app: Sentinels) $55.00
17 FN+ $47.00
18-19 VG-FN ..... $27.00@
18 Abt FN $30.00
19 FN-VFN (1st app: Mimic) $60.00
21, 25 Abt FN ..... $23.00@
21 VFN+ $105.00
24-25, 30 FN-VFN ..... $46.00@
24, 29 VFN-NM ..... $110.00@
25 FN $29.00
28 FN-VFN (1st app: Banshee) $70.00
31 G $6.00
31, 37 VFN-NM ..... $75.00@
36 VFN+ $70.00
37 FN-VFN $31.00
38 VFN-NM (Origins of X-Men feature begins) $95.00
42, 47-49 VFN-M ..... $65.00@
45-46 FN-VFN ..... $29.00@
47 VG-FN $13.50
51 FN-VFN (Steranko) $31.00
51 VFN-M (Steranko) $70.00
53 VFN-M (1st Barry Smith comic work) $70.00
55 VFN-M (Smith cvr; Summers discovers mutant powers) $75.00
56, 61-62 VFN-M (Adams begins) ..... $60.00@
68-69 FN-VFN ..... $13.50@
73, 90, 92 FN-VFN ..... $11.50@
82 VFN-M $25.00
94 FN-VFN (New X-Men begin) $230.00
94 VFN-NM (New X-Men begin) $425.00
97 VFN-NM $50.00
102 FN-VFN $12.50
105 NM-M $30.00
106 VG-FN $6.75
106 VFN-NM $22.00
109 VFN-NM (1st app: Vindicator; Byrne) $33.00
110 NM-M (Byrne) $30.00
112, 114, 116, 118 FN-VFN (Byrne) ..... $10.50@
113-114, 116-117, 119 VFN-NM (Byrne) ..... $18.50@
114, 116 VG-FN (Byrne) ..... $5.50@
116, 119 NM-M (Byrne) ..... $25.00@
120 VFN-NM (Byrne; 1st app: Alpha Flight) $33.00
121 VFN-NM (1st full Alpha Flight sty) $37.00
121 NM-M (Byrne; Alpha Flight vs New X-Men) $50.00
122, 124-126 VFN-NM (Byrne) ..... $16.00@
122, 124-128 NM-M (Byrne) ..... $22.00@
123, 127 VG-FN (Byrne) ..... $5.00@
123 FN-VFN (Byrne; Spider-Man x-over) $9.50
129 VFN-NM (1st app: Kitty Pride; Byrne) $20.00
129 NM-M (1st app: Kitty Pride; Byrne) $25.00
130 VFN-NM (1st app: Dazzler; Byrne) $17.50
130 NM-M (1st app: Dazzler; Byrne) $21.00
131-132, 134 VFN-NM (Byrne) ..... $12.50@
131-133, 135 NM-M (Byrne) ..... $15.00@
136, 138 NM-M (Byrne) ..... $13.50@
137 FN-VFN (Death: Phoenix; Byrne) $7.75
137 NM-M (Death: Phoenix; Byrne) $16.00
138 VFN-NM (Byrne) $12.00
139 VFN-NM (Alpha Flight; Wolverine's new costume) $22.00
139 NM-M (New Wolverine costume; Byrne) $27.00
140 VFN-NM (Alpha Flight; Byrne) $20.00
140 NM-M (Alpha Flight; Byrne) $25.00
141 NM-M (Byrne; intro: Future X-Men) $27.00
X-MEN GS
1 Abt VFN (1st app: New X-Men) $390.00
2 Abt G (Adams) $4.00
X-MEN KS
1 VFN+ $65.00
3 VFN-NM (Wolverine in yellow costume) $13.50
3 NM-M (Wolverine in yellow costume) $18.00
4 NM-M $6.75
X-MEN (2ND)
1 NM-M (Double gatefold cvr) $4.50
YAK YAK FC
1186 (#1) FA (Jack Davis cvr/stys) $5.25
YANKS IN BATTLE
3 Abt G $5.00
YOUNG KING COLE
V1#1 Abt FN $90.00
YOUR UNITED STATES
nn G-VG (Used; SOTI) $50.00
nn FN-VFN (Used; SOTI) $150.00
ZAGO, JUNGLE PRINCE
2 G $65.00
3 G-VG $95.00
ZANE GREY'S STORIES OF THE WEST
FC 449, FC 532, FC 632 Abt VFN ..... $25.00@
FC 484 VFN+ $30.00
ZANE GREY'S STORIES OF THE WEST
27 VFN+ $32.00
30 Abt VG $5.00
ZIP-JET
2 Abt FN $170.00
ZORRO FC
732 Abt VFN $110.00
ZORRO
12 VFN (Toth; photo cvr) $80.00

Oh, So?

From Page 18

nocents from being hurt. Is he successful? Not always, but he always tries his best. Jason Todd is dead, not because he was in the wrong place at the wrong time, not because Batman didn't try hard enough, but because he tried too hard. Jason Todd died because he became Robin.

It takes a certain type of courage to walk past a portrait of your slain parents on your way to don a mask in the Batcave to avenge them. It takes another kind to walk past the case containing the uniform of your slain teenage partner, a nightly reminder of your failure as Batman.

The implication of Jason Todd's death is more than simply that a third youth takes up the mantle of Robin. By losing Jason, Bruce has come to realize that by being a cold, emotionless taskmaster to his wards, he was never really being the father figure that he thought he was. And, while he never can repair that mistake with Jason, he has a chance with Dick (Grayson, Robin I). And he has come to the realization that, while he can never win the approval of his own, murdered father, he can change and become the approving, supportive father figure that Dick needs.

I do agree with David that: "Batman is supposed to represent something. He is supposed to represent the death of innocence — and the determination that no one should have to have impressed upon him or her, at such a young age, the fact that evil sometimes does triumph, no matter what you may read in the storybooks. The Joker, on the other hand, is the incarnation of random violence. The notion that no one is safe, that evil strikes for the most capricious and foolish of reasons and laughs at the carnage it leaves in its wake. In case any of you out there have forgotten — we're supposed to be rooting for Batman."

However, earlier in the column, David writes, "the more triumphant and uplifting his success, when he overcomes ... deficiencies and becomes a hero." Although David applies this statement to Robin, it also applies to Batman, who becomes a greater character when he overcomes his failure with Jason, accepts responsibility for Tim (Drake, Robin III), and repairs his relationship with Dick. Those who voted for the death of Jason Todd were rooting for Batman. They voted for the greater defeat, the greater obstacle for him to overcome, the greater story to be told.

I also disagree with David's analysis of the psychology of enjoying rollercoasters. I do not enjoy them because I enjoy "playing at being a cheater at death." I enjoy them because I enjoy experiencing first hand a well-designed machine, a precise balancing of forces and engineering that defies gravity itself, a whole experience that is much greater that the sum of the individual parts. The ride itself is the thing.

Just like the story itself is the thing.

[I find that, while I enjoy some tragedies, my greatest appreciation is reserved ***in adventure fiction*** *for problem solvers who solve problems. An adventure story posits: "Here is a challenge that can't be beaten. Here is how the lead characters beat it." When the adventure story posits: "Here is a challenge that can't be beaten. Hey! What do you know? The lead characters couldn't beat it!" it may seem like a daring plot twist — but to many of us, it seems like a copout.*

Perhaps the point of a specific story is not rising to meet a challenge. Perhaps it is even to tell a story that is intensely moving. In that case — especially if it involves destruction of an ongoing character — it'd better bring those tears to my eyes. That's not hard to do, actually. Moreover, it's embarrassing, because my nose also gets bright red at such times in a sort of Rudolph effect. But no glow was to be seen at either the death of Gwen Stacy years ago or the death of Jason Todd. Or at the end of — Wups! almost needed a spoiler warning there. Never mind.]

Dennis Kininger
President
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Oriskany, NY 13424

I came across the letter by Joy Scott in ***CBG*** #1311 and decided to address a few of her concerns with thoughts of my own. First of all, thanks, by the way, for the great editorial reply to this letter. I agree with you wholeheartedly.

While I am unfortunately not a parent, I've had many years of contact and experience with children through a number of different means. I am also roughly the same age as Scott (32); however, unlike her, I have been a comic-book fan for most of my life and an active collector for almost 15 years.

As a fellow fan of the hobby, I'd like to ask Scott not to let her bad experiences sour her feelings for the hobby and of the industry as a whole. I've attended a number of shows and conventions over the past five years (heck, I've even helped organize one!), both large and small-scale events. I've met, and chatted with, a host of comic-book professionals from the Golden Age right up to the "hot" creators of today.

I can assure you, with very few exceptions, comic-book professionals are some of the friendliest and most approachable individuals I've ever had the pleasure of meeting. Case in point: At the end of October, I had the pleasure of attending the "Marvel Knights" event held at the Words & Pictures Museum in Northampton, Mass., with a group of my fellow members from Organized Readers of Comics Associated. Most of the professionals from the four titles were there for a panel discussion, signing, and reception. While my group couldn't make the panel discussion, I had the pleasure of seeing the professionals going above and beyond the call of duty to satisfy as many fans as possible who came for the signing. They stayed far past their scheduled time for the signing and even walked out into the line of people, signing and meeting as many as possible. My group had a fun time, and the graciousness of the professionals helped make it a worthwhile trip.

Are there "bad apples" out there? Sure, there are! However, for every unscrupulous dealer or retailer you may have the misfortune to meet, there are dozens of honest ones eager to help you find what you want. This is their livelihood, after all, and everyone wants to do their best at their jobs — don't they? I'd like to think so. One of the keys to handling dealers at shows is to know what you're looking for and shop around for the best prices. I like to buy copies to read, so I always seek out the lower-grade and lower-priced titles — but to each his own, I guess.

Has the industry changed since the days of my misbegotten youth? You're damn right it has, and the levels of quantity and quality currently available constantly astonishes me. Comics have literally become an industry meant to please all ages. If you happen to like sex, graphic violence, the occult, "Bad Girls," or whatever, then there is probably a comic book geared to your tastes. Is there junk on the stands? More than you could imagine, but there is an audience for it, and the First Amendment lets it stay on the stands. Am I going to object to this material? No, and I'll always respect a person's right to read it.

Are there "sick, twisted" individuals out there only into comics for greed and self-indulgence? I don't doubt it for a minute but I refuse to believe they're the majority.

Although many refuse to believe it, the industry is no longer for children alone: Readers now come in all ages and from all walks of life. I happen to enjoy many of DC's mature Vertigo comics and many super-hero titles. The industry has had to adapt and grow in order to meet such diverse needs, but have children been ignored? I don't think so; I just think the children's market has become a more select one.

I still see children as the future of the comic-book industry.

Since its inception, ORCA has promoted comics as literacy tools for the young and as an introduction to the great American art form of comic books. While ORCA tries to provide an introduction to the hobby of comics, it is also up to parents to be aware of what is out there and what their child is interested in.

Just to reiterate the editorial reply, there are, indeed, great titles available for introducing young people to comics: *Leave It to Chance* (on the rare occasions it actually appears on the shelf), *Scary Godmother, Bone*, Archie Comics such as *Sabrina*, DC's *Adventures* ... titles, *Sonic, Akiko,* and the Duck titles from Gladstone are only a few of the great comics available for young people. Children may provide a smaller market but a viable and important one.

Comics are a far different industry today than they were 30, 15, or even five years ago and, like any industry, it won't survive without a supply of new consumers to take the place of the old. ORCA tries its best to get young people started in the hobby, but it's up to parents to sensibly introduce their children to the many types of comics available. It's up to retailers to make an effort to reach this market — new readers are potential customers, aren't they? And it's up to the companies to better utilize this smaller, still important market.

New readers aren't going to stay in the hobby based on the latest gimmick, pointless revamps of characters, or such nonsense as variant covers. Comics are only going to keep their readers with good, creative, exciting storytelling and top-notch art from the best professionals. Why is a child going to be interested in comic books, if they're unintelligible from month to month and priced out of his or her price range? What is there to entice a child into the hobby when so many other forms of entertainment are cheaper and readily available?

Great titles done by terrific professionals are on the shelves. It's all a matter of knowing what you want, where to look for it, and how to get it.

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89 VF/NM 36.00
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108 NM/M 60.00
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123 NM- 19.00
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129 VF/NM 120.00
130 VF/NM 10.00
131 NM/M 10.00
132 NM 10.00
133 NM 10.00
134 VF/NM 10.00
135 VF/NM 8.00
136 NM 10.00
137 VF/NM 32.00
138 VF/NM 10.00
139 NM- 12.00
140 VF/NM 10.00
141 NM 12.00
142 NM 23.00
143 NM 23.00
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73 FN 8.00
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112 VF+ 10.00
113 VF/NM 8.00
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117 NM 15.00
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123 VF+ 8.00
124 VF/NM 8.00
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128 NM/M 8.00
129 NM 8.00
130 VF/NM 8.00
131 VF+ 8.00
132 NM 9.00
133 NM 9.00
134 VF+ 8.00
135 FN 8.00
136 VF/NM 9.00
137 VF+ 8.00
138 VF/NM 9.00
139 FN 8.00
140 NM 9.00
141 NM 8.00
142 NM 8.00
143 VF 7.00
144 NM- 7.00
145 NM/M 8.00
146 NM 8.00
147 NM/M 8.00
148 VF/NM 6.00
149 VF+ 5.00
150 NM- 7.00
151 VF+ 5.00
152 VF+ 5.00
153 NM 7.00
154 NM 8.00
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163 NM 8.00
164 VF+ 5.00
165 NM 8.00
166 VF/NM 6.00
167 NM/M 9.00
168 VF/NM 6.00
169 NM 8.00
170 NM 8.00
171 NM 8.00
172 NM 8.00
173 NM 15.00
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177 VF+ 5.00
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11 VF 6.00
12 VG 2.00
13 FN 3.00
14 VF/NM 6.00
15 VF- 4.00
16 VF+ 5.00
17 VF 5.00
18 G/VG 2.00
19 VF/NM 6.00
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21 VF 4.00
22 VF/NM 6.00
23 VF/NM 6.00
24 NM- 7.00
25 NM- 14.00
26 NM 18.00
27 VF/NM 8.00
28 VF/NM 10.00
29 NM 8.00
30 NM 9.00
31 NM 13.00
32 M 16.00
33 VF+ 9.00
34 NM/M 10.00
35 FN 3.00
36 VF/NM 8.00
37 NM/M 8.00
38 NM 8.00
39 VF/NM 8.00
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41 NM 8.00
42 NM 8.00
43 VF 7.00
44 NM- 7.00
45 NM/M 8.00
46 NM 8.00
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48 VF/NM 6.00
49 VF+ 5.00
50 NM- 7.00
51 VF+ 5.00
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61 VF+ 4.00
62 NM 7.00
63 NM/M 8.00
64 FN 2.00
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79 VF/NM 4.00
80 VF+ 4.00
81 NM 6.00
82 VF/NM 4.00
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91 NM 6.00
92 NM 6.00
93 VF/NM 4.00
94 NM 6.00
95 NM 6.00
96 VF/NM 4.00
97 VF/NM 4.00
98 NM 6.00
99 NM 6.00
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4 VG/FN 3.00
5 VG 3.00
6 VG+ 2.00
7 VG/FN 2.00
8 FN 3.00
9 FN 3.00
10 VG/FN 2.00
11 VG+ 2.00
12 VG/FN 2.00
13 FN- 3.00
14 FN+ 3.00
15 VG+ 2.00
16 FN 3.00
17 VG 2.00
18 VG 2.00
19 FN 3.00

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14 NM 30.00
15 NM- 17.00
16 NM 17.00
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19 VF+ 13.00
20 VF+ 13.00
21 NM 16.00
22 NM 16.00
23 NM 25.00
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28 NM 5.00
29 NM- 5.00
30 NM/M 6.00
31 NM/M 5.00
32 NM 6.00
33 NM 6.00
34 NM/M 6.00
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37 NM/M 5.00
38 NM/M 5.00
39 VF+ 3.00
40 VF/NM 4.00
41 NM 4.00
42 NM 4.00
43 NM 5.00
44 VF+ 3.00
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21 NM- 8.00
22 VF/NM 7.00
23 VG/FN 2.00
24 VF+ 6.00
25 G+ 4.00
26 G+ 4.00
27 VG 2.00
28 FN 3.00
29 VG/FN 2.00
30 VG 2.00
31 FN 3.00
32 VG+ 2.00
33 VG 2.00
34 VG+ 2.00
35 FN 3.00
36 VF/NM 8.00
37 VF/NM 8.00
38 FN 3.00
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78 VG+ 2.00
79 VG 2.00
80 VG+ 2.00
81 VG 2.00
82 VG+ 2.00
83 VG 2.00
84 VG+ 2.00
85 VG 2.00
86 VG+ 2.00
87 VG 2.00
88 VF 7.00
89 VF+ 8.00
90 NM- 11.00
91 VF/NM 10.00
92 VF/NM 10.00
93 VF+ 8.00
94 VF/NM 10.00
95 VF+ 8.00
96 VF/NM 10.00
97 VF/NM 10.00
98 NM 13.00
99 NM 13.00
100 VF+ 14.00
101 VF/NM 5.00
102 FN 2.00
103 FN+ 3.00
104 VF+ 5.00
105 FN/VF 3.00
106 VF+ 5.00
107 FN/VF 3.00
108 FN 3.00
109 G+ 2.00
110 VG 2.00
111 VF+ 5.00
112 VF 4.00
113 FN/VF 3.00
114 VF- 4.00
115 VF+ 5.00
116 VG- 2.00
117 VG 2.00
118 G/VG 2.00
119 VF+ 5.00
120 FN 3.00
121 FN 3.00
122 VF+ 5.00
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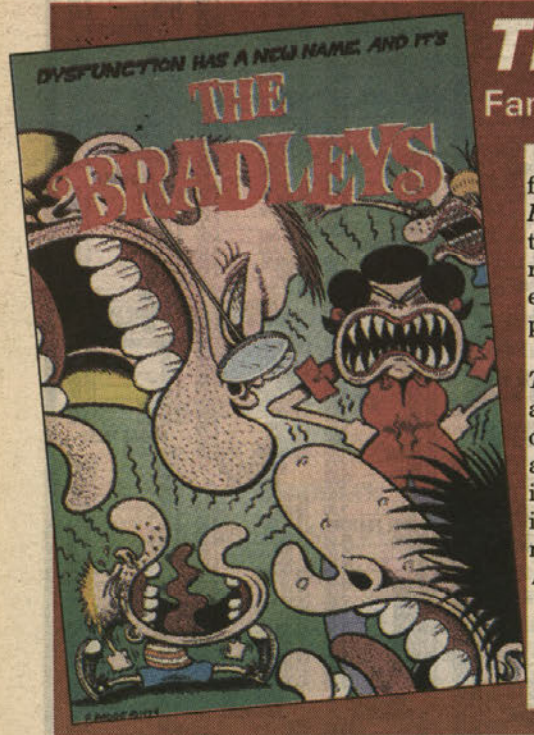
COMICS IN YOUR FUTURE

Publisher's Picks & Retailer Reviews

For March releases

A number of publishers were recently asked to choose, from the material they have scheduled to ship in March, which titles they felt would be most worthy of the attention of readers and collectors. Participating retailers were then asked to predict how popular each title will be and to grade each preview from A+ to F, according to how successful they found it as a work of art or entertainment.



The Bradleys #1

Fantagraphics, 32 pages, b/w and color, $2.95

Peter Bagge's stories of a dysfunctional family from *Weirdo* are collected in the first issue of this six-issue mini-series that features a new front cover by Bagge as well as a new back-cover color strip.

Bennett: For Bagge fans, for *Hate* fans, and for that whole *Johnny the Homicidal Maniac* crowd who think they know twisted comedy, this mini-series is a perfect opportunity to experience a truly sublime entertainment experience. Grade: **A.**

Keeney: In the grand tradition of *The Honeymooners, All in the Family*, and *Mama's Family, The Bradleys* is full of charming, timeless tales of yelling, arguments, meanness, cruelty, and family discord. This is more than a disturbingly familiar caricature of family life, more than a sly commentary on the American family — this is funny! Highly recommended. Grade: **A.**

Lawton: This is great stuff, though one can see that it took a while for Bagge to hit his stride. The earliest piece, "Battleground: Dinner Table," consists mostly of lame insults and shouting. If it were a sitcom, it would be on the WB. But later work shows sharper writing and the beginnings of his more anarchic side. Grade: **B+.**

Biggers: Bagge's Bradleys make The Simpsons seems like The Cleavers. This is the ultimate dysfunctional family, and their lives are as morbidly fascinating as a slow-motion car wreck. The upside: You'll be thankful that you're not these folks. Grade: **A.**

Mateer: The Bradleys are Bagge's pre-Simpsons, prototypical, dysfunctional nuclear family, who eventually evolved into the cast of *Hate*.

Fans of that series, or of bigfoot suburban family humor in general, will like this chronologically presented "director's cut" reprint, and Fantagraphics should get points for presenting it in an affordable comics format. (Fans should also scour the quarter bins for copies of *Neat Stuff*, the source of much of this material.)

HEAD OF THE CLASS Tie

The fights-to-the-death among siblings, the cranky parents, the whiff of angst wafting in the window, along with the smell of newly mown lawns: Bagge nails all of this, frequently hilariously, and sows the seeds that eventually led to the grown-up Buddy Bradley and his pals 'n' gals. Neat stuff, no question. Grade: **A-.**

Retailers' grade: A

Silent Möbius Vol. 1

Viz, 256 pages, b/w, $16.95

Kia Asamiya's story of the Abnormal Mystery Police, a group of six young women with psychic and super powers is reprinted in its original black-and-white form.

Mateer: $16.95 may seem like a lot, but for that you get 256 pages of top-quality manga, collecting the first tale of this group of occult science police who battle demons and other horrors in post-magical-apocalypse Tokyo. This is a seminal work, and manga fans who don't have it already should definitely check into Viz' (relatively) cheap one-package version. Grade: **B+.**

Biggers: OK, it's a reprint of a trade paperback that I recommended years ago — but this is one case where the black-and-white reprinted version is actually better than the colorized trade paperback. This linework is too crisp, too strong, too detailed to be bogged down by the murky colors of the earlier edition. Grade: **A-.**

Gray: I hate reviewing manga. As I've indicated in the past, I just don't get it. Perhaps it's the cultural dichotomy or maybe it's just that I'm stupid. There are certainly a lot of fans out there who enjoy it, but I'm not one of them.

Silent Möbius is filled with typical Japanese manga icons: occult overtones, cyborgs, demons, and futuristic technostuff. Ho-hum. I suppose if you like this sort of stuff, you won't be disappointed with this one. Grade: **C.**

Keeney: *Silent Möbius* is disappointing. The art is beautiful, the concept is strong (*Ghostbusters* meets *Gunsmith Cats*), but the poor introduction and lack of information is distracting and irritating. The story moves so fast that there is no time for who, what, when, where, or why. If you are in for the long haul (at least two books), you will enjoy the surprising and exciting story, but on its own Vol. 1 is incomplete and annoying. Grade: **C+.**

Bennett: Anyone who's enjoying Asamiya's "Steam Detectives" in *Animerica Extra* (and that should be everyone who's reading it) will no doubt enjoy seeing this earlier work, collected and back in black-and-white, as it was intended. There's lots to enjoy in this paramilitary spook (in both senses of the word) show, as yet another "science patrol" type organization staffed entirely by cute girls does battle with decidedly Japanese supernatural creatures. Grade: **B.**

Retailers' grade: B

Retailer panelists reviewing March titles:

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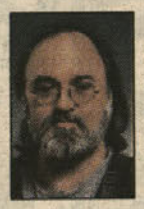

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(Continues on Page 26)

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3, 4, 5, 7, 8 (All G-VG) ..... 2.00@
3, 6, 7, 8, 9, 10, 15 (All G) ..... 1.75@
4, 7, 14 (VG-FN) 4.50@
4 P-F, 11 F-G ..... 1.50@
6, 7 (**VG+**) 3.50
11, 12 (VF-NM) 12.00@
11, 12, 13, 15 (All **VF**) ..... 10.00@
11, 13, 15 (All Fine-VF) ..... 7.50@
11, 12, 13 (All Fine+) ..... 5.00@
11, 12 (Fine) ..... 4.50@
11, 12, 13, 15 (All **VG**-FN) ..... 4.00@
11, 12, 15 (All G-VG), 17, 18, 19, 20 (All **VG**) ..... 2.00@
12, 13 (NM) ..... 15.00@
12, 13 (**VG**), 17, 18, 19 (All Fine+) ..... 3.00@
14 **VF** (Toro) 13.50
16, 17, 18, 19 (All VF-NM) ..... 7.00@
16, 17, 18, 19, 20 (All **VF**) ..... 5.00@
16, 20 (Fine-VF)..3.50@
16, 17, 18, 19, 20 (All VG-FN) ..... 2.25@
16, 19 (G-VG) ..... 1.75@
18 Fine 2.50
19 NM, 20 NM ..... 9.00@
21, 23, 24, 25, 30, 31, 32, 35, 36, 38, 40 (All VF-NM) ..... 4.50@
21, 22, 23, 24, 29, 33, 37, 38, 39, 40 (All **VF**) ..... 3.50@
21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 33, 37 (All Fine) ..... 2.00@
21, 22, 23, 24, 28, 29, 30, 32, 33, 38, 39, 40 (All **VG**) ..... 1.50@
21, 23, 24, 25, 26, 28, 29, 30, 32, 36, 53 (All Fine-VF) ..... 2.50@
23, 24, 25, 27, 28, 33, 36, 37, 38, 39, 50, 53 (All VG-FN) ..... 1.75@
24, 27, 28, 38, 51 (All **VG**) ..... 5.50@
25, 31, 36, 37, 40, 52 (All Fine+) ..... 2.25@
34 **VF**, 35 **VF** (Avengers) ..... 5.00@
34 Fine-VF (Avengers) 4.00
34 Fine+ (Avengers) 3.00
34 Fine, 35 Fine (Aven.) ..... 2.50@
34 **VG**, 35 **VG** ..... 1.75@
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41, 43, 44, 46, 47, 50, 52, 56, 57, 59, 60, 63, 64, 66, 69, 70, 72 (All Fine-VF) ..... 2.00@
41, 43, 45, 46, 47, 50, 54, 57, 58, 59, 62, 63, 64, 65, 66, 67, 69, 70, 71, 72 (All Fine)1.75@
41, 42 (**VG**), 43, 44, 45, 46, 48 (All VG-FN), 52, 53, 57 (All **VG**), 61, 63 (VG-FN), 64, 66-68, 71 (All **VG**) ..... 1.50@
43, 44, 46, 49, 51, 52, 54, 55, 60, 63, 64, 65, 67, 68, 69, 70, 71, 72 (All **VF**) ..... 2.25@
45, 47, 49, 54, 55, 61, 65, 66, 72 (All VF-NM) ..... 3.00@
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1 Fine+ (**Steranko** Cov.) 5.00
1 Fine 4.00
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2 **VF** (**Steranko** Cov.), 3 **VF**, 4 **VF** ..... 5.00@
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2, 3 (VG-FN) ..... 2.00@
3, 4 (**VG**) ..... 1.50@
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5 Fine+ 6.00
6, 9 (NM) ..... 4.50@
6, 7, 8, 13 (All VF-NM) ..... 3.50@
6, 7, 11 (All **VF**)..3.00@
8, 13 (Fine+) ..... 2.00@
9, 11, 12 (All Fine) ..... 1.75@
10, 15 (Fine-VF) .2.50@
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2 VF-NM 3.50
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3, 4, 17 (All **VF**)..1.75@
4 Fine-VF, Giant-Size 2 **VG** ..... 1.50@
11 VF-NM 2.00
Giant-Size 1, 2 (Fine-VF) ..... 3.00@

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1 VG 3.50
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45 **VG** 45.00
45 Poor, Complete .. 6.00
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52 ABT. VG 13.50
52 G (1st Black Widow) 10.00
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54 G+, 56 G-VG, 60 F-G ..... 6.00@
55 **VG**, 56 **VG** ..12.00@
55 G-VG, Pin-Up Pg. Out 2.50
56 ABT. VG 8.00
56 F-G, ST 3.00
57 **VG** (1st Hawkeye) 20.00
58 **VG** (C.A. Battles Iron Man, 2nd Kraven Etc.) 30.00
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61, 62, 64 (All **VG**) ..... 10.00@
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63 F-G (Origin) 10.00
64 Fine-VF 22.00
64 Fine 15.00
64 G, 66 Fair ....4.00@
65 VG-FN, 2" Tear in Back Cov. 18.00
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66 **VG+** 22.00
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69, 74, 77, 81, 83, 84, 95 (All G+) ..... 3.00@
70, 71, 72, 73, 74, 75, 76, 77, 79, 80, 81, 82, 83, 84, 85, 87, 88, 90, 93, 94, 95 (All G-VG) ..... 3.50@
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71 Almost **VF** 18.00
73, 74, 76, 78, 81, 82, 84, 86, 87, 89, 90, 94, 97 (All Fine - VF) ..... 15.00@
71, 72, 73, 74, 75, 77, 78, 79, 80, 81, 85, 87, 89, 91, 94, 97, 98, 99 (All Fine) ..... 8.00@
71, 72, 73, 74, 75, 78, 83, 84, 85, 88, 90, 91, 94, 95, 96, 97 (All **VG+**) ..... 5.50@
71, 72, 73, 74, 76, 79, 80, 81, 82, 83, 84, 85, 87, 88, 89, 90, 91, 92, 94, 95, 96, 97, 98, 99 (All **VG**) ..... 4.50@
71, 72, 76, 78, 81, 89, 97, 98 (All ABT. VG) ..... 4.00@
71, 90, (G+) ..... 2.50@
71 F-G 2.00
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92 Fine, 101 Fine ..... 10.00@
92 VG-FN, 100 VG-FN ..... 8.00@
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141, 142, 143, 144, 145, 146, 147, 152, 153, 154, 155, 159, 162 (All VG-FN) ..... 4.50@
141, 143, 145, 146, 147, 148, 149, 155, 156, 160, 162 (All **VG**) ..... 3.00@
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142, 143, 145, 156 (All ABT. **VG**) ..... 2.50@
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253, 254, 257, 258, 259, 260, 261, 262, 264, 265, 268, 270, 271, 272, 274, 275, 278, 279, 280 (All **VF**) ..... 1.75@
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Tie

Keeney: A richly complex story populated with personal and individual characters. The skillful dialogue gives each character a unique voice and moves the plot subtly. The art is moody, meticulous, and captures the classic film *noir* style while being fresh. More happens in the first issue of this subtle, exciting comic book than in a whole year of some comics. I liked *Scene of the Crime* so much, I read it twice. Grade: An enthusiastic **A+.**

Bennett: Unfortunately, crime comics have become synonymous with dames in kimonos and blazing .45s, which is exactly what makes *Scene of the Crime* such an unexpected pleasure. Brubaker and Lark are interested in the more psychological aspects of the genre and, through quiet moments, bring their characters into sharp focus. In short, a comic book fit for a grown-up. Grade: **A.**

Mateer: This contemporary *noir* detective story, set in San Francisco, avoids most of the stereotypical Vertigo elements (paranoia, existentialism, and a romance with anarchy — not that there's anything wrong with any of that ...) in favor of a straight-ahead, relatively realistic 'tec procedural. Solidly told with careful plotting and clear art that pulled me in and left me looking forward to the next chapter at the end. Grade: **B.**

Biggers: A well-done crime *noir* comic book that should appeal to anyone who enjoyed *Sin City*. The great thing about it is Brubaker and Lark aren't content to work in a derivative style; while they're doing *noir* adventure, they're giving the series its own distinctive feel rather than just playing a familiar Frank Miller riff. And Lark's stylish art is perfectly suited for this sort of story. Grade: **A.**

Gray: An above-average detective series. Dialogue is not only believable, but true to life. Lark's pencils are moody and appropriate for the genre, with heavy shadows and stylish line work, reminiscent of a Gene Colan or Mike Kaluta. In an industry filled with long underwear and over-muscled heroes, this one stands out as an intelligent, if inconspicuous, alternative. Grade: **A.**

Lawton: An exceptionally well-written comic *noir* that pays homage to its cinematic precedents without falling into slavishness or parody. Depth of characterization takes this a long way, and what is so wonderful is that the characters reveal that depth without the obvious manipulation of the writer. It all seems so natural. Well done. Grade: **A-.**

Retailers' grade: A

Megaton Man: Hardcopy #1

Image, 32 pages, b/w, $2.95

Don Simpson collects a year of *Megaton Man* strips from his website in this two-issue mini-series where Megaton Man faces The Tomb Team, Yarn Man fights Irving, the Living Cactus, and Cowboy Gorilla becomes a vampire.

WUCK! I'M IN LOVE! I'VE GOT TO HAVE HER! WHO IS SHE?
WHOA, GOWER! THAT'S THE PHANTOM JUNGLE GIRL, AND I THINK SHE'S SPOKEN FOR!
...SHE HANGS OUT WITH YOUR PAL COWBOY GORILLA, IF I'M NOT MIS-TAKEN!

Bennett: *Megaton Man* never really went away — for those who browse the Web, that is. But for all those who for the last two years haven't been faithfully following the absolutely addictive antics of Simpson's wild cast of characters (who could fill an arena), *Hardcopy* is the perfect solution for your separation anxiety. Grade: **A.**

Biggers: Simpson's *Megaton Man* was always one of the better super-hero satires. This time, he's spoofing not only super-hero comics, but also classic monster movies. The story doesn't have the punch that some of the earlier *Megaton Man* series had — but that might be due in part to the fact that it's a comic-book printing of an on-line serialized story. Still, it's great to see a Megaton Man comic book again, and I'd love to see Simpson return to publishing on a regular basis! Grade: **B.**

Gray: I gotta admit that I sort of liked Simpson's *Megaton Man* when he first came out, lo, so many years ago. He was a refreshing spoof on the super-hero genre in general, reminiscent in my baby-boomer mentality of Marvel's *Not Brand Echh* and *Mad*'s satirical comic-book rip-offs. But maybe I'm getting jaded in my old age, since I didn't find this nearly as funny as I remember his being in his Kitchen Sink days. Or maybe the jokes have just run dry for me. I suppose it's good for a few laughs. Grade: **C+.**

Keeney: *Megaton Man* was once a fiercely funny, poignant commentary on the comics industry. Unfortunately, this new run is just another humorless super-hero parody full of stiff, corny dialogue and contrived, poorly timed inside jokes. The art is still beautiful, and the characters' names are still funny, but this series is boring, tedious, and dumb. Grade: **D-.**

Mateer: Simpson's been chronicling the adventures of Megaton Man for more than 15 years now, through the original title, various guest appearances, and *Bizarre Heroes*. By now, readers should know just what to expect — Silver Age Marvel pastiches, part parody and part tribute, with Simpson's sure hand offering Kirbyesque layouts and Stan Lee rhythms — but tilted about 20° off-center. Fans who grew up on this sort of thing will appreciate all the affectionate in-jokes, although younger fans might wonder what all the fuss is about ("Hey, why are those old people laughing so hard?") Grade: **B.**

Retailers' grade: B-

Oddjob #1

Slave Labor, 32 pages, b/w, $2.95

Ian and Ty Smith's Moe, Investigator of the Odd gets his own series. Moe checks out haunted bird feeders, zombie pizza delivery men, and maniacal gummi men with the help of his friends Moose "Wrong Way" Mulligan and Robin the "Conceptual" Clown.

I'D SAY FROM THE HAP-HAZARD PATTERN OF DESTRUCTION, AND ABSENCE OF MISSING VALUABLES, THE HIGHEST PROBABILITY IS THAT THE ASSAILANTS WERE AFTER A SPECIFIC ITEM.
I COULDN'T CONCUR MORE...
ROBIN'S GOT TALKING PANTS!
EH?
PING
PING

Lawton: Much credit is due the Smiths for the silliness of this comic: gummi armies, walking logs, and a "conceptual" clown that somehow manages to look remarkably like Thor. The problem is that characters and situations like these beg for shorter hit-and-run stories like the one that finishes this issue. Grade: **B.**

Bennett: Wonderfully original, *Oddjob* is a well-balanced blend of humor and adventure that is in turns eccentric and eclectic — and just generally loads of fun. The Smiths have a great cartoon sensibility, a fine, sharp line, and a good handle on appealing characters. If you like it on the wonky side, sign up for an *Oddjob*. Grade: **B.**

Biggers: Think "X-Files meets Three Stooges" and you've got the premise of *Oddjob*. The comic book sounds a bit better in concept than execution: Stories straddle the fence between attractively surreal and silly and sometimes they fall the wrong way. Still, the premise itself was appealing enough that I'll give it another try. Grade: **B-.**

Keeney: The best part of the issue was the three-page throwaway gag at the end. It was clever, well-timed, funny, and had a high neato factor. It would be great, if the rest of the comic book were this much fun. Grade: **D+.**

Mateer: The "investigator of the odd" setup here is promising, the plot shows nice ideas, and there are a couple of good throwaway jokes. Characters, though, don't show depth, and art, despite a few good layouts and inks, is too stylized and static for what's basically an adventure strip. (Characters end up too stiff, both psychologically and artistically.) You can tell a good action story with this style (see Gould, Chester), but it's hard. File this under shows-potential-but-not-quite-there-yet. Grade: **C.**

Gray: *Oddjob* is the alternative humor comics universe's equivalent to *X-Files*. The work is Charles Burnsian in its artistic style. The story is a bit on the weak side and not really too funny at all but it does have its moments. A decent beginning, one worth checking out. Grade: **B.**

Retailers' grade: C+

(More Comics in Your Future on Page 24)

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Faraway LOOKS

a sideways glance at the world of comics
by JOHN JACKSON MILLER
CBG Managing Editor
aided and abetted by the intrepid MEREDITH

comics newsline

Vanguard Productions follows up its **Al Williamson** sketchbook in May with a 120-page limited edition spotlighting the work of **Neal Adams**.

David Lasky, creator of ***Urban Hipster*** for **Alternative Comics,** won the grand prize in the cartooning contest held by Seattle's Frye Art Museum. The event was held in conjunction with "Children of the Yellow Kid," an exhibition co-curated by ***CBG***'s **R.C. Harvey**.

Radio Comix celebrates its second anniversary in April with the finale issue of **Tsukasa Kotonbuki**'s manga, ***Mechanical Man Blues***.

Quick Looks from on the road...

Faster than a speeding driver: Metropolis, Illinois in just half an hour

"We're behind schedule already," Meredith whined playfully, as we sped past the billboard on Interstate 24. "Besides, where else are we going to see the world's largest Superman statue?"

True enough. The world's largest cheese is a mere two hours from home, but certainly Metropolis, Ill., self-proclaimed "Home of Superman," wasn't on our usual rounds. But the snowstorm had already put us behind schedule on the way south to the parental homestead — and, unless I got my flowing locks shorn before everything closed up for New Year's, there was no way my folks were going to let me into the house. Sixteen or 60, I'd never be able to buck *that* system.

So down the exit we flew — intent on doing Metropolis in 30 minutes or bust.

Did we mention the city is ™ and © 1999 DC Comics? We thought so...

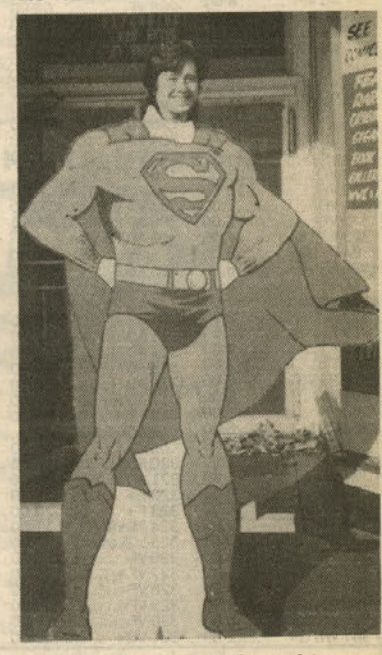
The first, and perhaps, most curious thing drivers entering town from the highway will discover is that the first statue they'll encounter isn't the Big Red S but, rather, a three-story-tall bagboy in the parking lot of Big John's supermarket. This black-haired giant — which could give Supes a run for the biggest statue in town — invites the natural conclusion from the comics-phile: "Clark Kent is working nights in the checkout aisle. 'Paper or plastic, Mr. White?'"

It's not hard to find the genuine article, however, as the road downtown winds a circle around city hall — and the 15-foot-tall colored bronze statue on **Superman Square**. Erected there in 1993 after being commissioned the day of Superman's comic-book "death" the year before, it's one of the latest of the attractions to come to the area since Metropolis officially "adopted" the hero in 1972. (That's the year the local paper changed its name to ***The Planet*** — another sight easily seen on the way through town.) On this day, at the tail-end of the holiday season, The Man of Tomorrow looked something less than serious in a jaunty Santa cap. (Courtesy of someone with a big ladder, one supposes. The "S" logos in Christmas lights throughout town were a nice touch.)

We debarked, and naturally much mugging for the camera followed. Meredith, a Superman junkie from when Christopher Reeve was still Ben Harper on *Love of Life*, was characteristically agog and later wheedled yours truly into posing behind a streetside Supes standee.

Next came a brief sortie into the **Superman Museum Store**, directly across the street from the statue, which housed more collectible, curious, and just-plain-peculiar licensed tsatskes than this writer imagined existed. (And I, like Han Solo, can imagine quite a lot.)

I'd love to tell you about the museum itself, but our 30 minutes were up: Such is the way of unscheduled stops. But should you ever find yourself wheeling along the river bluffs between Paducah and Mount Vernon, consider setting aside an hour or two. At least until Latveria, Nebraska, gets that castle built, there's no better roadside attraction for comics fans.



Meredith insisted on this one. Don't bother coming to look for me: I'm in the Goofy Photograph Protection Program.

ANSWERS to quiz at bottom of page: 1. Bone 2. Bloodshot 3. Cable 4. Concrete 5. Prime 6. Annex (from his short-lived Marvel series)

Hostess® History Moment

Cubes got tongues!

"Captain America and The Red Skull," 1976. Red Skull and Cosmic Cube © and ™ 1999 Marvel Characters Inc.

By the numbers

24% The percentage of active comic-book publishers in 1998 which still did not maintain a daytime phone number for use by retailers (or anyone else) with questions.

Sources include *Comics Retailer's 1999 Industry Directory.*

True Tales of Debt-Grabbing Derring-Do!

Marvel takeover artist buried in toxic waste!

Fresh from the swirling miasma of legal folderol that was his failed battle to control **Marvel Entertainment**, billionaire **Carl Icahn** is in the thick of an even bigger mess — one which, *Business Week* reported in its Dec. 28 edition, could make the Marvel experience seem downright civilized.

As his prospects for hanging onto Marvel began to dim last spring, Icahn started buying up the debt of another company deep in the hole: **Philip Services Corp.**, a $2 billion Canadian conglomerate specializing in industrial waste. Like Marvel, Philip Services had attracted plenty of investor attention, buying out other companies and making a big splash with its initial public offering. It likewise built up huge debts in the process, attracting Icahn.

But according to the report, Icahn has now found himself hundreds of millions of dollars deep into something more akin to a landfill than a goldmine. Philips faces potential environmental liabilities and a soft market for scrap metal. It's even filed lawsuits against several of its former executives. The stock, once $20 a share, is now under a dollar, and the company lost more money in 1998 than Marvel is worth today. Now, with his reorgazination plan facing several competitors (sound familiar?) Icahn is threatening to throw the 11,000-employee company into liquidation.

Business Week opined that, "having failed to take over Marvel, Icahn's reputation as a savvy investor is on the line" with the garbage giant.

Of course, there may be opportunities unconsidered. Why, the comics industry alone consumes hundreds of millions of staples every year, so it ought to be easy to set up some kind of scrap-metal deal with the leading publishers... Er, on second thought, C.I., better not go there!

In the webbed footprints of Gladys, The Gold-Standard Goose™...

These have been dark days for fans of the public-service cartoon character. **Detective MacGruff** has spent most of the decade languishing in a desk job. **Woodsy Owl** hasn't been heard from since his 1977 stint as an understudy in Disney's "Winnie the Pooh on Ice." And, as we all know, **Mister Zip** tragically lost his life in an unfortunate workplace-related incident a few months ago.

Now, however, a whole continent — or at least, the members of the European Monetary Union — are banking on just such a character to spread acceptance of their common currency. **"Captain Euro,"** creation of cartoonist **Nicolas De Santis**, began appearing in European papers in January to teach children about the Euro currency and promote the European Union. (He's been visible on the Web for some time.) Cap and his team battle characters such as Dr. D. Vider, who wants to do away with the Euro.

Some real-life Europeans are out to get Cap, too, reported the *Wall Street Journal* on Dec. 14.: Some say it's a waste of money, while others claim the stories are racist, since the villains are swarthy and Euro and crew look Aryan. De Santis denies the charges fervently, stating that the effort is privately funded and that his own father had been a victim of Nazi oppression. "Look, he's a cartoon character," he said. "It's a way to connect with people."

Charges of the strip's banality may be tougher to reject. "Super-heroes today need to be more tongue in cheek," *Captain America* scribe **Mark Waid** told the *Journal*. "Captain Euro is a little, well, obvious."

trivia line

NAME THAT NAME #1

Having long since run out of animal names, comics creators have had to hit the dictionary for names. Who are these characters, as defined by *American Heritage*? ➤

1 "n. The dense, semirigid, porous, calcified connective tissue of the skeleton of most vertebrates."

2 "adj. Red and irritated."

3 "n. A strong, large-diameter heavy steel or fiber rope.

4 " n. A construction material consisting of sand, conglomerate gravel, broken stone, or stag in a mortar or cement matrix."

5 "v. To prepare for firing by inserting a charge of gunpowder."

6 "*tr. v.* To add or join to; append or attach, esp. to a larger or more significant thing."

Answers in the right margin.

Moronic moments lead to decades of dingbats

By Jack Abramowitz

I never understood why some creators insist upon dating their characters. I don't mean taking them out for dinner and a movie (which I wouldn't mind, if I were writing *Glory*, but for creators working on *Evil Ernie*, it's probably not such a great idea). I mean tying them so closely to a particular era's fads as to cause the characters to become invariably inaccessible to future generations.

This does not only occur in the world of comics.

Why did the creators of *Car 54, Where Are You?* feel the need to include the lyric "Khrushchev's due at Idlewild" in the opening theme?

Why do The Animaniacs sing, "Wacko packs away the snacks, while Bill Clinton plays the sax?" What if the show runs for 30 years?

For that matter, Disney's *Aladdin* movies feature the genie doing impressions of Arsenio Hall, Larry King, *et al.* This decreases the "timelessness" that generally permeates Disney features. If you don't believe me, look at World War II era Warner Brothers cartoons with caricatures of Ed Wynn, Jack Benny, Red Buttons, or whomever. That kind of humor is totally lost on modern viewers.

With all this in mind, it seems — well — brainless to intentionally date your work. Are you so confident in the fad that you'd risk your life savings to bankroll "Mood Ring Man?"

Then I have bad news for you.

If you create the next Spawn, you'll probably be set for life. But Pet-Rock Boy, unfortunately, will barely net you enough to retire in a luxury-sized Maytag box.

Let's meet some of these losers.

Hip fab fun. The '60s were strange times for most comic-book characters. Superman did The Krypton Crawl while The Thing wore his Beatles wig. (How bizarre, how bizarre.) Yet few characters' entire beings were based solely on hippie culture. (Correction: "Hippie culture" as DC executives understood it, *i.e.* not at all.) The Inferior Five, The Maniaks, and Angel and the Ape may all have been children of the '60s, but only Brother Power the Geek *was* the '60s.

A rag doll brought to life by a combination of oil, the elements, and a lightning bolt, Power was befriended by a band of the lamest hippies ever printed on the comics page. Much has been written of this series, referred to by many as the worst ever created. Canceled after only two issues, *Brother Power* returned two decades later, suffering from "Brady Bunch Syndrome" (the inability to extricate oneself from a bygone decade). The original two issues of this series remain a monument of what a bunch of middle-aged guys in suits thought was going on in the '60s but wasn't.

After just two issues in 1968, ***Brother Power the Geek*** *was hung out to dry.*

The Mad Mod went from being a Teen Titans villain in the '60s to their haberdasher in the '90s. It's amazing what rehabilitation can do.

On the side of evil, no villain was ever more "hip" than The Teen Titan's greatest foe (he wishes), The Mad Mod. He was fab, he was gear, he was gone. Inexplicably, he returned as a supporting character in the last *Teen Titans* series.

A disco Dazzler. The '70s were renowned for many things: disco, Watergate, disco, EST, disco, *Saturday Night Live* when it was still a comedy, disco, and, of course, disco. But what *really* made an impact was disco. And the #1 disco super-hero was Dazzler.

A bout of disco fever at Marvel could be the reason for Dazzler's creation.

Yes, *that* Dazzler, the darling of The X-Men. Not only was Allison Blair the queen of disco, she was the queen of *roller* disco! Making her first appearance in *X-Men* #130 (part of "The Phoenix Saga," to boot!), Dazz could transmute sound into light, so she kept plenty of tunes on hand. Her original costume featured makeup reminiscent of Kiss, a mirrored disco globe pendant, and — please don't laugh — snap-on roller skates. She was invited to join the old new X-Men (who are now the new old X-Men), but she declined in favor of "singing her heart out to an audience that really digs her." Yeah. Whatever.

The folks at Marvel, still trying to top the creators at DC who came up with Brother Power, decided that being a living Laserock show on wheels was good enough for Dazzler to go head to head against the likes of The Enchantress and Galactus. Her series lasted considerably longer than The Geek's, but she probably still cringes when she looks at pictures of herself from the old days.

Back at DC, The Teen Titans would not be outdone. They found lame '70s-style villains in The Rocket Rollers, kids committing crimes on rocket-powered skateboards. Uh huh.

(Incidentally, '50s nostalgia was also big in the '70s. *Happy Days. American Graffiti.* 3-D Man. 3-D Man? Yes, a '50s movie fad wrapped around a '70s nostalgia fad. I guess Marvel regretted not cashing in on the 3-D fad the first time around. By the way, 3-D Man only made a handful of appearances in *Marvel Premiere,* an issue of *What If?,* and an issue of *The Incredible Hulk.*)

Spin around on your head while breakdancing and you too can come up with a character like Vibe.

Vibe's veracity. There's not much to say about the '80s. What can you say about a decade whose cultural high point was the Rubik's cube? I guess you can sum it up in one word: Vibe.

Vibe, the dashing young Turk of the Justice League. (Not the new old Justice League, or even the old new Justice League. This was the old old new Justice League that came before that one.) Even today, the merest mention of Vibe's name is enough to incapacitate bad guys — by inducing fits of laughter. And that's saying quite a lot when you consider that the bad guys have names like Killer Moth and Bug-Eyed Bandit.

It's bad enough that Vibe was a bad ethnic stereotype (Latino). What's truly unforgivable is that Vibe was a breakdancer. (Breakdancing. What were we thinking? The macarena is a waltz compared to breakdancing.)

Dazzler could be salvaged. Even Brother Power could be shot into space, returning at a time when he would be intentionally laughable.

But there was no hope for poor Vibe; he was too far gone. Even The Teen Titans couldn't come up with a villain this lame. Death was the only merciful solution.

I hope you now see how silly it is to steep characters in popular culture. Yet it is still going on today. You don't believe me? Just ask Gen[13]'s Grunge. It seems a perfectly cool name today, but what connotation will it have in 20 years? "The Adventures of Rockabilly" and "The Amazing Starland Vocal Band Man" would seem dated to us. Our children may look at the grunge rock scene the same way we view disco or breakdancing.

SUN, FEB 7

Born on this date:
Richard Bruning (1953)
Miguel Ferrer (1955)
Bob Camp (1956)
Paul Castiglia (1966)

MON, FEB 8

Born on this date:
Terry Stewart

TUES, FEB 9

***CBG* #1319** ships — take a look at Tim Bradstreet's latest projects. Plus, we reveal the fate of Cartoon Fred Hembeck and the winners of our call-in contest.

Born on this date:
Frank Frazetta (1928)
Danny Bulanadi (1946)
Jo Duffy (1954) **45** years ago
Timothy Truman (1956)
Sarah E. Byam (1962)
T.C. Ford (1964) **35** years ago
Whitney Barber (1975)

WED, FEB 10

Born on this date:
Brent Frankenhoff (1966)

THURS, FEB 11

Born on this date:
Rich DuFour
Maily Holmes Wilkinson (1938)
Jim Bradrick (1946)
Shon Howell (1962)

FRI, FEB 12

Fog City Fest at the Cartoon Art Museum in San Francisco. See Calendar Notes.

Lincoln's Birthday

Born on this date:
Joe Albelo
Ken Meyer Jr. (1957)
Lou Bank (1966)

SAT, FEB 13

Born on this date:
Barb Kaalberg
John A. Peck (1962)
Stan Shaw (1962)

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the ***CBG*** features *What, Where, and When* and *Now Appearing*.

• **Fog City Fest** benefit for the children's programs of the Cartoon Art Museum, Feb. 12, 6 p.m. at the Radisson Miyako Hotel, 1625 Post St., San Francisco, CA. Celebrity hosts include Christopher Bachalo. Sparky Awards will be presented to Sergio Aragonés, Gus Arriola, Carl Barks, and Dale Messick. Silent and live auctions will be held. Dinner reservations start at $150 per person. Info: Dr. Ronald M. Sommer (415) 474-0715.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON. **Current exhibit: Bay Area Spotlight: Steve Leialoha**, through Apr. 25. Leialoha has been inking comics since 1975; some of his earliest inking jobs include *Star Wars* and *Howard the Duck*. The spotlight exhibit gives visitors the chance to see the artist's unpublished sketchbooks.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. **Current exhibit: In Line with Al Hirschfeld**, through May 9. An exhibit of art by the world's best-known caricaturist.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Call for updates on current exhibits: (413) 586-8545.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comics
Archie Digest #162, $1.99
Betty #72, $1.79
Knuckles #23, $1.79
Sabrina the Teenage Witch #24, $1.79

Awesome/Hyperwerks
✪ *Deity Vol. 2* #4, $2.95 (Dec)

Caliber
✪ *Golgothika: Low Place like Home* #1, $2.95 (Nov)
✪ *Sherlock Holmes Reader* #2, $3.95 (Oct)
✪ *Sudden Gravity* #4, $2.95 (Oct)

Chaos! Comics
Lady Death/Vampirella Dark Hearts, $3.50
Smiley Psychotic Buttons Movie Special, $2.95

Dark Horse
Blade of the Immortal: Dreamsong TPB, $12.95
Buffy the Vampire Slayer: Origin #2 (of 3) (two covers), $2.95
Dark Horse Presents #140, $2.95
Masakazu Katsura's Shadow Lady I: Dangerous Love #5 (of 7), $2.50
Star Wars: Crimson Empire II #4 (of 6), $2.95

DC Comics
Adventures of Superman #566, $1.99
Animaniacs Featuring Pinky and The Brain #47, $1.99
Azrael: Agent of the Bat #51, $2.25
Batman in the Sixties TPB, $19.95
Batman: Shadow of the Bat #84, $1.99
Battle Chasers #6, $2.50
Books of Magic #59, $2.50
✪ *Crimson* #8, $2.50 (Jan. 10-16)
Flash 80-Page Giant #2, $4.95
Green Lantern #111, $1.99
Hourman #1, $2.50
Human Target #1 (of 4), $2.95
Impulse #47, $2.25
Legends of the DC Universe #15, $1.99
Legionnaires #70, $2.50
Minx #7, $2.50
✪ *New Teen Titans Archives Vol. 1*, $49.95 (Jan. 24-30)
Nightwing #30, $1.99
Resurrection Man #23, $2.50
Scooby-Doo #21, $1.99
Superman & Batman: Generations #4 (of 4), $4.95
Titans #2, $2.50
Transmetropolitan #20, $2.50

Gemstone Publishing
Aces High #1, $2.50
Impact #1, $2.50
Vault of Horror #27, $2.50

Marvel Comics
Amazing Spider-Man #4, $1.99
Avengers Forever #5 (of 12), $2.99
Black Panther #6, $2.50
Generation X #50, $2.99
Iron Man #15, $1.99
Mutant X #7, $1.99
Mutant X Collected Ed. #1, $5.99
Spider-Girl #7, $1.99
Spider-Man: The Manga #30, $2.99

Mixx Publications
✪ *Ice Blade Mixx Manga* #1, $11.95 (Nov)

Oni Press
Adventures of Rheumy Peepers and Chunky Highlights #1, $2.95

Viz Communications
Dragonball #12 (of 12), $2.95
Inu-Yasha: A Feudal Fairy Tale Part Two #8 (of 9), $3.25
Maison Ikkoku Part Eight #7 (of 8), $3.25
Maison Ikkoku Vol. 11: Student Affairs TPB, $16.95
Pulp Vol. 3 #3, $5.95

Warp Graphics
Elfquest #33, $2.95
Elfquest Readers Collection Vol. 11B: Ascent, $12.95

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Jan. 22.

Antarctic: *Robotech: Final Fire* #1, $2.95 (Dec)
Broken Halos: *Broken Halos: Is There Nothing Sacred* #2, $2.95 (Oct)
Dee Vee: *Dee Vee* #10, $2.95 (Dec)
Heavy Metal: *Heavy Metal* (Mar 99), $4.95 (Dec)
Image: *Big Bang Comics* #23, $3.95 (Oct)
Lightspeed: *Finder* #13, $2.95 (Dec)
Mixx: *Mixxzine* #2-4 (Feb/Mar 99), $4.99 (Dec)
Olio: *Castle Waiting: The Curse of Brambly Hedge Revised Ed.*, $9 (Dec)

• **Jan. 24-30:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Alternative: *Horrible Truth about Comics*, $2.95 (Dec)
Amaze Ink/Slave Labor: *Patty-Cake & Friends* #12, $2.95 (Jan)
CPM: *Lodoss War: The Grey Witch* #3, $2.95 (Jan. 10-16)
Image: *Daring Escapes* #4, $2.50 (Dec)
Fire TPB Vol. 1, $9.95 (Dec. 6-12)
Kabuki: Masks of Noh HC, $19.95 (Nov)
Lady Pendragon #3, $2.50 (Jan)
Ironcat: *Crusher Joe* #1, $2.95 (Jan)
Dragon Wars #10, $2.95 (Jan)
Futaba-Kun Change Vol. 2 #1, $2.95 (Jan)
Hyper Dolls #6, $2.95 (Jan)
New Vampire Miyu Vol. 3 #4, $2.95 (Jan)
Liar: *More than Mortal Truths & Legends* #4, $2.95 (Dec)

Wolff & Byrd, Counselors of the Macabre — By Batton Lash

AFTER A DAY'S WORK, BILL JUST WANTED TO GO HOME AND RELAX...
BUT HE DIDN'T COUNT ON IT BEING THERE-- WAITING FOR HIM!
HE WANTED TO SCREAM-- BUT WHAT GOOD WOULD THAT HAVE DONE?
BILL KNEW THERE WAS NO ESCAPE FROM...
JURY DUTY
BUT BUT MY BOSS NEEDS ME
WE NEED YOU, TOO, PALLY
YOU ARE EXPECTED TO SERVE NEXT WEEK...
©1999 BATTON LASH
www.edgeglobal.com/exhibit

New comics scheduled to ship in February

These are comics scheduled to ship during the month of February that, to the best of our knowledge, have not yet had specific release dates announced. Be aware that comics can take two or three days to reach retailers once they are shipped, so comics that are shipped at the end of the month may not appear in your local store until early the following month.

A List
Hollywood's Golden Era 1930S #1, $2.95
Wild Animals #1, $2.95
Will Eisner's Heroes of Sports #1, $2.95

Aardvark-Vanaheim
Cerebus #239, $2.25

Abaculus
Gyre #3, $2.95
Gyre Special Ed., $4.50

ABC Studios
Bad Apples Special, $3 (nude ed., $8)
Double Impact Alive 2000 Special Ed., $3 (spec. ed., $8)
Guillotin Special Ed., $3 (spec. ed., $8)
Jazz Solitaire Collected Ed., $4.95

Abdo Entertainment
John & Cori #1, $2.95

About Comics
Factor #3, $2.95

Abstract Studios
Strangers in Paradise Vol. III #93298 Songs & Lyrics, $2.75

AC Comics
Femforce Special: Rayda: The Cyberian Connection #1 (of 3) (two covers), $2.95 (signed ed., $9.95)
Golden Age Greats Vol. 14: Comic Book Jungle, $11.95

Acclaim Comics
Deadside #1 (of 4), $2.50
N.I.O. #4 (of 4), $2.50

ACG
Adventures of Robin Hood #1, $2.95
Attack of the Mutant Monsters #1, $2.50
Dick Tracy: Crimebuster #3, $2.95
Doomsday+1 #6, $2.95
Full Force #1, $2.95
Tales of Blue & Grey #1, $2.95
Web Knight #1, $2.95

Action Planet
Hot Twisted Love, $2.95

Active Synapse
Clan Apis #3 (of 5), $2.95

Adept Books
Sweet #2, $2.95

Alternative Comics
Lemon Kids #1, $2.95

Amaze Ink/Slave Labor Graphics
Action Girl Comics #17, $2.75
Awkward, $4.95
Dragon Knights #3, $1.75
Love in Tights: Valentines Day Special #1, $2.95
Mister Blank #9, $2.95
Smith Brown Jones: Alien Accountant #4, $2.95
Toxic Paradise Vol. 1: Love & Romance, $7.95

Amazing Aaron Produtions
Aaron Strips #6, $2.95
Adventures of Aaron: Duct Tape Diaper Desperado TPB, $9.95

Antarctic Press
Areala, Angel of War #3 (of 4), $2.99
Box Office Poison #13, $2.99
Chesty Sanchez Giant Size Special #1, $5.99
Gold Digger #48, $2.99
Luftwaffe 1946 #15, $2.99
Ninja High School TPB Vol. 12, $10.95
Shadowgear #1, $2.99
Valhalla #1, $2.99
Warrior Nun Black & White #17, $2.99

Anti-Ballistic Pixelations
Gremlin Trouble #16, $2.95

Arrow Comics Group
Arrow Spotlight: Max Velocity, $2.95
Dead #3, $2.95
Korvus Vol. 2 #2, $2.95

Avatar Press
Cuda #4 (of 4), $3.50 (spec ed., $3.95; nude ed., $6)
Faust/777: The Wrath #2 (of 4), $3.50 (nude ed., $6)
Lookers Allure of the Serpent #1, $3.50 (nude ed., $6)
Threshold #13 (three covers), $4.95 (nude ed., $6)

Awesome/Hyperwerks
Avengelyne #1, $2.50
Coven Vol. 2 #3, $2.50
Deity II: Catseye #4, $2.95
Deity Vol. 2 #5, $2.95

Basement Comics
Cavewoman Pangaean Sea Prologue, $2.95

Bench Press Studios
Warrior's Way #7, $2.99

Boneyard Press
Babylon Crush: Girlfriends, $2.95 (nude ed., $4.95)

Bongo Comics
Simpsons Comics #41, $2.50

Boxcar Productions
Junkyard Enforcer #3, $2.95

Brainstorm Comics
Vamperotica #49, $3 (nude ed., $4)
Vamperotica Magazine #6 (two covers), $5.95

Broken Halos
Broken Halo #3, $2.95 (adult ed., $5.95)

Caliber
Disciples #2, $2.95
Edgar Allan Poe's The Bells, $2.95
Mythology's Mistresses, $3.95
Saint Germaine: Prior Echoes #3 (of 4), $2.95
Sudden Gravity #5, $2.95

Cat's Paw Comics
Greenleaf in Exile #6, $2.95

Claypool Comics
Deadbeats #34, $2.50
Elvira #70, $2.50

Comics Conspiracy
Para Troop #5, $2.95

Corsair Publishing
Dork Tower #3, $2.95

CPM Manga
Legend of Lemnear #14, $2.95
Lodoss War: The Grey Witch #4, $2.95
Slayers #5, $2.95

Cup o' Tea Studios
Xenos Arrow #1, $2.50

Death Comics
Misadventures of the Chainsaw Stick Boy, $3.50

Drawn & Quarterly
Nowhere #5, $3.75

Dreamer Comics
Sojourn #10, $3.15

Dreamriders Workshop
Flat Black #1, $2.95
Periphery #2, $2.95
Rabid Monkey Vol. 2 #1, $2.95

Dreamsmith Studios
Dreamsmith Studios' Book #3, $3.95

Duality Press
Vigil: Outreach, $2.95

Eddie Campbell Comics
Eddie Campbell's Bacchus #42, $2.95

Egmont Fleetway
2000 A.D. #1130-1133, $2.95
Judge Dredd Megazine #51, $6.95

Eh! Productions
Crow/Razor: Kill the Pain Lost Chapter, $4.95
Razor: Gothic #3, #4, $3
Razor: The Darkest Night #1, #2, $4.95

Eternal Studios
Archangels: The Saga #6, $2.50

Event Comics
Ash: Fire & Crossfire #2 (of 5), $2.95

Fantagraphics Books
Artbabe Vol. 2 #4, $3.50
Blab! Vol. 10, $19.95
Eightball #20, $3.95
Measles #2, $2.95
Naughty Bits #28, $2.95

Fathom Press
Stain #3 (two covers), $3

Fireman Press
Gear #4 (of 6), $2.95

Forever Press Comics
Reich Child: Conception of Darkness #3, $2.95

Funny Valentine Press
Empty Love Stories: 1999, $2.95

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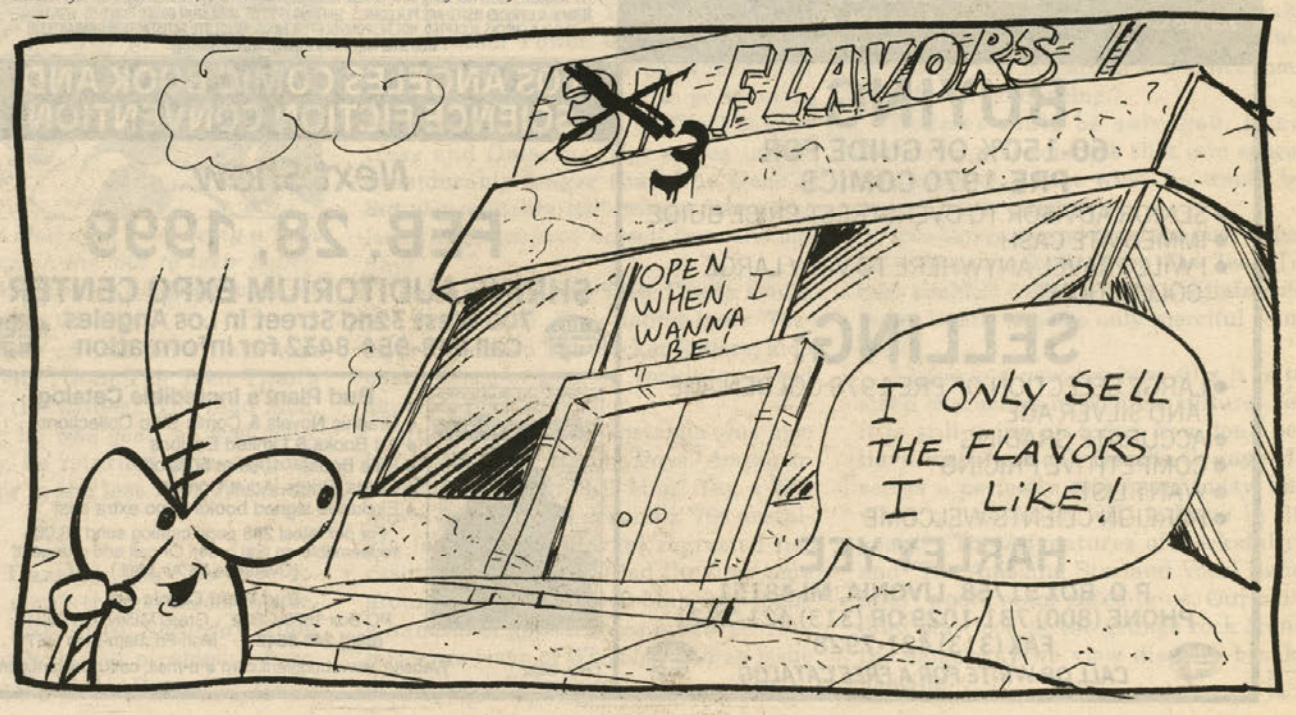

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CONNECTICUT

Feb 5-7 CT, Danbury. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $175. for 1, $320. for 2, $450. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Feb 28 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: $45., A: $.99. The Bookie, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

FLORIDA

Feb 21 FL, Largo. Comic Book & Toys TNT Collectible Show, Honeywell Minnreg Bldg. 6340-126th Ave. N., SH: 10am-4pm, T: 65, A: $2. D. Walent. PO Box 82254, Tampa, FL 33682. PH: 813-932-0494.

ILLINOIS

Feb 13 IL, Orland Park. Comic Books, Toys, Beanies, Cars & Card Show, Civic Ctr. 1 blk. W. of LaGrange Rd. (Rt. 45) at 147th St., T: 85-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

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Feb 28 IL, Naperville. Action Figure & Comic Book Show, Radisson Hotel. Corner of Naper & Warrenville Rds., just off I-88, SH: 10am-3pm, T: 8', F: $45. A: $2., under 10 free. Graham Crackers Comics, Jamie Graham, 1271 Rickert Dr., Naperville, IL 60540. PH: 630-355-4310.

INDIANA

Feb 6-7 IN, Ft. Wayne. Multi Hobby Collectibles Show, Southtown Mall. US 27 S. at Tillman Rd., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 50. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Feb 7 IN, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East. 6990 E. 21st St. (Shadeland Ave. Exit of I-70 or I-465), SH: 10am-4pm, T: 75, F: $70., A: $4., 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Feb 12-14 IN, Hammond. Multi-Collectibles Show, Woodmar Mall. Indianapolis Blvd. at 165th St., SH: Fri. 10am-9pm, Sat. 10am-5:30pm, Sun. 11am-5pm, T: 50. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Feb 20-21 IN, Logansport. Multi-Hobby Collectibles Show, Mall. US 24 E., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 50. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Feb 27-28 IN, South Bend. Multi Hobby Collectibles Show, Brentwood Center. US 20, 1 mi. E. of Airport, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 80. Gene Haberstich, PO Box 908, Goshen, IN 46526. PH: 219-533-1887.

KENTUCKY

Feb 5-7 KY, Ashland. Comic Book, Sports Card & Racing Coll. Show, Town Center. 500 Winchester Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 30-8', F: $90. for 1, $170. for 2, A: free. Badgley Promotions, PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

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Feb 7 LA, Baton Rouge. Comic Book, Sports Card & Beanie Baby Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5pm, T: 49, F: $45.-$55., A: $1.50. C&C Promotions, 3068 Monterrey Blvd., Baton Rouge, LA 70814. PH: 504-923-2349 or 775-9846.

MARYLAND

Feb 28 MD, Timonium. Comic Book, Non-Sports Cards & Action Figure Convention, Holiday Inn. 2004 Greespring Dr. (Exit 16A off I-83 N.), SH: 11am-4pm, T: 30, F: $50., A: $2., under 7 free. PH: 410-783-1157.

MASSACHUSETTS

Feb 14 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, K of C Hall. Rt. 123, take Rt. 123 W., SH: 10am-3pm, T: 59, A: $3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8791.

Feb 14 MA, Dedham. Anitque & Collectible Show, Holiday Inn. Rt. 1, Exit 15A, SH: 9:30am-3pm, A: $4.50, 12 & under free with adult. Mrs. Devlin, PH: 508-379-9733.

Feb 21 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $85., A: $5. Primate Promos., PH: 978-388-6576.

MICHIGAN

Feb 7 MI, Saginaw. Comic Book, Sports Card, Beanie Babies & Memorabilia Show, St. Vincent Home. 925 N. River, SH: 9:30am-5pm, T: 30-8', F: $20., A: free. Rick Doud, PH: 517-781-0490 ext 363 or 684-2684.

Feb 14 MI, Livonia. X-Trava Con Comic Book & Toy Show, Knights Of Columbus. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 55-8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Feb 14 MI, Roseville. Comic Book & Toy Collectable Show, VFW Post. 10 & one half & Gratiot, SH: 9am-3pm, T: 60, F: $35., A: $3. Classic Productions, PO Box 472, Fraser, MI 48026. Joseph Pellegrino, PH: 810-790-6290 eves., 775-3289 after 12noon or Marilyn, PH: 810-939-4205.

Feb 28 MI, Lansing. Sparta Comic Book, Toys & Sports Card Show, Kellogg Center. MSU Campus Big Ten Room A, SH: 10am-4pm, T:

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70-8', F: $40. in advance, $45. at the door, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

NEW JERSEY

Feb 7 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Feb 7 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH: 9am-3pm, T: 100-6', F: $20., A: free. Phil DeMario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Feb 7 NJ, Bordentown. Comic Book Show, Days Inn. Rt. 206 N., off Exit 7 of the NJ Tpke., SH: 10am-4pm, T: 30-6', F: $45. for 1st, $35. ea. add'l., A: $2. Comic Book Marketplace, Ron Jordan, 182 Hamilton St., New Brunswick, NJ 08901. PH/FAX: 732-418-9411.

Feb 14 NJ, Elmwood Park. Comic Books, Sports Card & Collectibles Show, American Legion Post 147. 1 Legion Place (off Market St.), SH: 9:30am-3:30pm, T: 50-6', A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 796-9717 day of show.

Feb 14 NJ, Hazlet. Collectible Comic Books, Toys, Lineups & Action Figure Show, Hazlet Hotel. 2870 Hwy. 35 (Pky. Exit 117 to Hwy. 35 S. 2 mi.), SH: 9:30am-3:30pm, T: 50. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

Feb 14 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave. (Rt. 46 to Piaget Ave. to Main Ave.), SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Feb 19-21 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, Beanie Baby & Collectible Toy Show, Brunswick Square Mall. 755 Rt. 18, SH: mall hrs., T: 65-8', F: $185. for 1, $350. for 2, $490. for 3, A: free. F & B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Feb 20-21 NJ, Ocean Township. Comic Book, Toy, Sports Card, Non-Sports Card & Collectibles Show, Seaview Square Mall. Rts. 35 & 66, Pky. Exit 102 S. or 100A N. to Rt. 66 E. for 2.5 mi., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 70-8', A: free. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

Feb 21 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Feb 27 NJ, Bordentown. Comic Book & Sports Card Show, Armory. Rt. 206, just N. of NJ Tpke. Exit 7, SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Feb 28 NJ, Livingston. Toy Show. Travelodge, 550 W. Mt. Pleasant Ave. (Rt. 10). SH: 10am-4pm, A: $4.50, $1. under 12. Key Promotions Ltd., PO Box 51, Metuchen, NJ 08840. PH: 908-756-2385 or 233-7949.

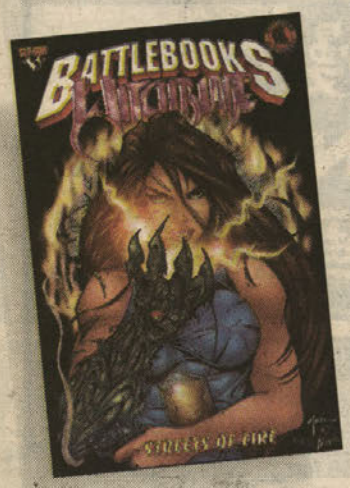
Feb 28 NJ, Clifton. Comic Books, Sports Card & Collectibles Show. 802

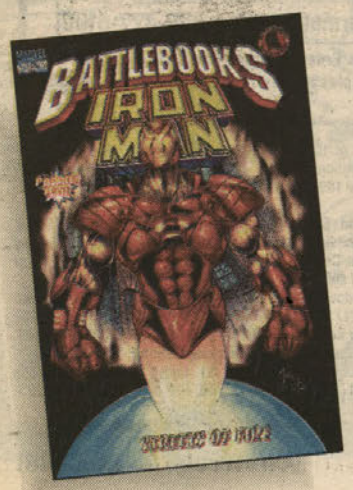
(Continues on Page 48)

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

Billy's back with Battlebooks!





By Matt Brady

Where did Billy Tucci go?

After a couple of years as a star, the creator of *Shi* dropped out of sight, with only a few convention appearances and pin-ups as evidence that he was still around.

"I haven't taken a sabbatical in any way," Tucci said. "Although, by reading the press, you'd think that I'd fallen off the face of the Earth, even though we've been sending out press releases and company updates. I've been working on a couple of big projects and the one that's hitting the biggest right now is *Battlebooks*."

Battlebooks, which Tucci described as a hybrid between comics and trading-card games with a hint of the action found in video games thrown in, have been Tucci's labor of love for the better part of the past two years. In a nutshell, *Battlebooks* allow two people to assume the roles of their favorite comics characters and do battle in a game system that depends heavily on strategy and knowledge of the character being played.

The beginnings of 'Battlebooks.' The idea of *Battlebooks* started as an idea to attract people back to comics. "I was tired of waiting for something to happen in the industry," Tucci said. "Numbers are down across the board, and retailers have been feeling it. It's pretty obvious when you look at it: Video game sales have gone up 400% in the past three years, while comics sales have gone down by two-thirds during the same time frame.

"I was in Neutral Ground in New York City and I saw two people playing the *Star Wars* trading-card game. These guys were having the time of their lives — yelling and screaming at each other and just having a great time. I saw that, and it just hit me — instead of *Star Wars*, imagine The Hulk versus Superman in the same scenario, on the same ground, with the same or greater degree of interactivity on the part of the players."

With the germ of an idea in his mind, Tucci spoke with Brian Marshall, owner of Neutral Ground and Crusade's editor in chief at the time.

Together, the two contacted game system designer Al Leonardi, who designed a role-playing game that utilized specially designed comic books and allowed players to be their favorite comics character and figuratively step into a comic book.

"It was the perfect meeting of comic books with the interactivity and interaction that you find in card games," Tucci said.

"Most importantly, the gaming system is different than what trading-card gamers have become used to and tired of over the years since *Magic: The Gathering* came out. We're offering the new best thing: a new game with a different formula and format that maintains the collectibility that gamers are already familiar with. And, best of all, it's cheaper to buy a *Battlebook* than to buy trading cards."

An exchange of roles. The trick to both the interactivity and interaction with *Battlebooks* is that, while you buy the *Battlebook* of the character you want to use, you exchange your *Battlebook* with your opponent during play. This way, your opponent is seeing what his character would see and vice versa.

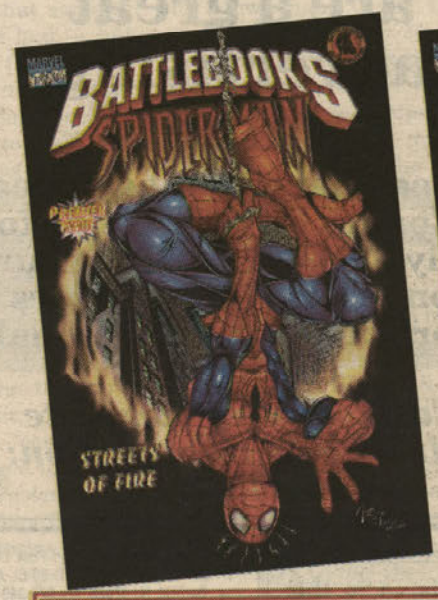
For example, if you play Iron Man and your opponent plays Captain America, you give your opponent your Iron Man comic book, and what your opponent then sees is what Captain America sees during the battle.

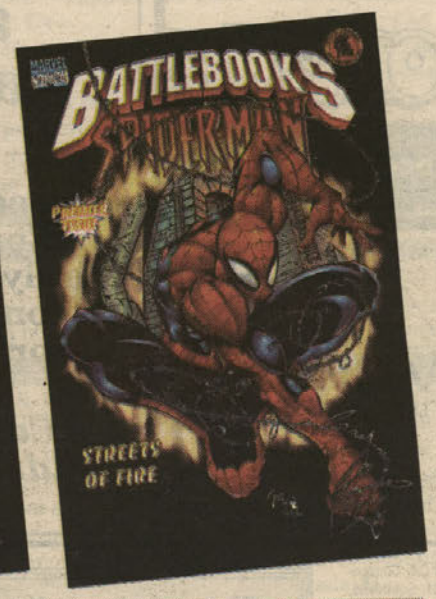
With each successive turn (with moves and panels chosen by each player on their maneuver card), players turn pages in the comics in front of them, seeing the effects of their actions through the eyes of their character. "You're really playing an interactive game inside a comic book," Tucci said. "It's the best way to actually experience a comic book as well as play a great game with another person.

"And the best part about it is that it's all strategy — there's no luck of what card you drew involved. You are the character and you need to know everything you can about him or her to make the best decisions in battle."

While many comics fans may have found such collectible card games as *Magic* or *Legends of the Five Rings* intimidating, Tucci stressed that's not the case with *Battlebooks*.

"What we're seeing is that comic-book fans beat the pants off established gamers at every turn, because they know so much more about the characters," Tucci said. "For example, at a Battlebooks tournament in San Diego, a player was using the Incredible Hulk *Battlebook* and was beating all comers. Then he came to me, and I played him as Captain America, and I beat him in three moves. Here was this gamer, who saw the challenge of a new game, decided to play it, found out he was really good at it, and played me. I really don't know anything about gaming, but I do know Captain America. After I beat him, the first thing he said to me was that he'd better go out and buy a Hulk comic book to learn more about The Hulk so he can play the game better."





"When we give a variant cover to a *Battlebook*, it's not just a variant cover. We're also going to include a variant maneuver card which will change the game system completely."
— Billy Tucci

The experience sums up the whole idea of *Battlebooks* for Tucci: a fun game that has the potential to get gamers both casual and serious — as well as complete newcomers to the field — to pick up comics.

"Learning about the characters is going to be a necessity, if they want to win the game," Tucci said. "The better you know the characters, the better you'll be at playing that character in the game. This kind of excitement to buy new comics is something this industry hasn't seen since 'The Death of Superman.' Because it is so new, the bulk of the comics press hasn't jumped on it yet. I don't think they grasp just how huge this can be. *Battlebooks* really have the potential to change the industry for the better.

"If you look at a lot of the top comics that have come out in the past couple of years, they really haven't brought new fans into the industry. It's really just the same fans moving from title to title, boosting sales of the hot title up one month, another title the next. This is the way we can bring new consumers in. We have the potential that, if we as an industry stand together, we can create another boom — which is what everyone wants.

"Comics are such a wonderful medium, but so many people are so used to more interactive entertainment. A lot of kids today haven't grown up reading comic books. They've grown up playing video games, so they're used to *being* a character, not watching the character from the outside. That's the threshold that *Battlebooks* cross — making comics interactive."

Marvel meets Crusade meets Top Cow meets Harris meets ... Tucci's not just a lone voice in the wilderness when it comes to *Battlebooks*. Marvel signed on early, licensing its characters for use in the game. As recently reported, Top Cow, Darkchylde, and Harris have followed suit, allowing gamers to stage their own inter-company crossovers, such as Iron Man versus Witchblade or Shi versus Vampirella. Tucci is in talks with other publishers, as well. But Tucci said his dreams for Battlebooks are bigger yet.

"Those characters are just the beginning," Tucci said. "I want everybody's characters to be a part of this. Nobody is so well off in today's marketplace that they can't benefit from *Battlebooks*. If a Shi *Battlebook* does well, then that's going to help the Shi comic books, and vice versa. It's a no-lose situation for publishers. We also want to get other characters from other media in here, as well, and make a completely interactive fan universe where they can pit any character from Spider-Man to Batman to Buffy the Vampire Slayer against one another."

In today's market of "next big thing" mentality, Tucci said, "In the beginning, few people were talking about or even looking at *Shi* in the press. But the fans saw it and loved it and started talking about it, and it built a grassroots following that finally demanded attention. That's the same thing we're seeing with *Battlebooks*. Fans are buying them and playing them, stores are selling out, and we're building this groundswell of interest and fun. The bulk of the marketplace still doesn't realize the potential that *Battlebooks* represent, but fans are having fun, and that's what matters."

For 1999, *Battlebooks* are only the tip of Tucci's iceberg. "With all the stuff I have coming up, you're going to be sick of me by the end of this year," Tucci joked. "This is my industry as much as anyone else's, and I'll be damned if I'm going to sit there and let it die. If we can all pull together, there's nothing we can't do. This is such a wonderful industry — we can change the whole thing if we just want to, and I do."

'Battlebooks' in your future. With the basic *Battlebook* premise set, where does Tucci go next?

Variants are already in the works — however, with *Battlebooks*, a variant won't just mean a new cover slapped on the same old comic book. "When we give a variant cover to a *Battlebook*, it's not just a variant cover. We're also going to include a variant maneuver card which will change the game system completely," Tucci said. "So if you have the Alex Ross Shi cover and the Billy Tucci Shi cover, they're two completely different games."

Tucci is also toying with incorporating more traditional gaming aspects into *Battlebooks*, as well, such as special edition comics, retiring selected titles, and other specials. "We'd like to do something like a chromium edition, with 64 moves, instead of the regular 48."

Also, just because a character already has a *Battlebook* out doesn't mean that he or she won't be used again. "It's unlimited what we can do," Tucci said. "Any incarnation of any character can have his or her own *Battlebook*. We could have Wolverine with bone claws versus Wolverine with adamantium claws — or the Golden Age Captain America versus a web-armor Spider-Man. It's endless what we can do."

And that's just the beginning. "By the end of March, there'll be more than 20 *Battlebooks* out," Tucci said. "Every month there will be at least four new issues out. Also, in the next couple of months, we're going to start publishing *Battlebook* booster cards which will add a whole new element to the game."

Additionally, Tucci revealed that *Battlebooks* will venture into the educational realm, as well, with children's characters going on interactive adventures together (no, there won't be Wolverine versus Elmo), as well as going online.

"*Battlebooks* are going to go from a whisper to a scream," Tucci said. "They're going to be everywhere, and it's going to be something where everybody is going to win."

With characters that he helped create being the first group to be used in ***Battlebooks****, Marvel's Stan Lee (left) faced off against Tucci for several games.*

Shi: The return

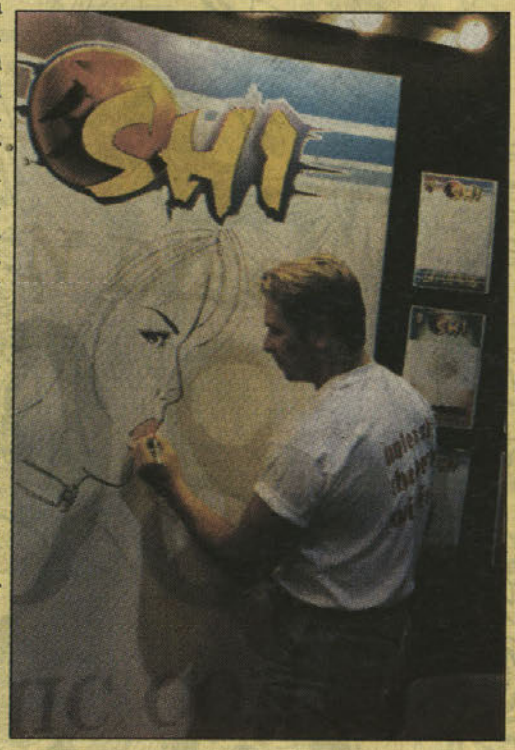
While Tucci was upbeat over every aspect of *Battlebooks*, even including the relative lack of publicity they've garnered so far, his normally cheerful demeanor shifted slightly when he discussed the decline of *Shi* from its lofty heights as a buzz title to a monthly with declining sales and ultimate cancellation.

"It's so strange with *Shi* — I've had the best artists drawing the series, the best writers contributing to the story, but what separated *Shi* from all these other comics out there is that I am a self-publisher," Tucci said. "The fans respond like nothing else when *I* draw the character, when my love for the character comes through in the art and story. That's why the sales suffered. Even when someone who was a much better artist than I drew it, it didn't matter. They'd rather have me draw the comic book. While it was tough for the company, I couldn't help but take those lowered sales as a compliment."

Tucci indicated it had been a difficult tradeoff: *Battlebooks* for *Shi*. "It's tough when you get people lined up to handle things, but a lot of things start falling through the cracks because you're not there yourself, running things day to day," Tucci said. "I knew what was going on and that, to get *Battlebooks* off the ground, it had to go on as it did. I just wanted to let *Shi* survive for two years, so when I come back after *Battlebooks* are up and running, she's still a character that people know and remember."

Tucci's long-awaited reunion with his best-known character is slated for July, in celebration of *Shi*'s five-year anniversary. From then on, *Shi* will be all Tucci. "I'm the only person drawing and doing the storytelling with *Shi* from now on," Tucci said. "I'll have help with the writing: Gary Cohn will be writing it with me, and a lot of the same crew we had for the original series will be back. I'm looking forward to getting back to the pencils and trying some experimental art styles. I'll still be overseeing and writing *Battlebooks*, but I'm really itching to get back to *Shi*."

Something Tucci said he is thankful for is that, while *Shi* fans have waited for his return to the series for months on end, they haven't wavered. He said he's confident that, when *Shi* relaunches, fans will be back in droves. "We still have a strong fan base. At the shows, I never get a chance to go to lunch," Tucci said. "That's what's so weird, when you consider how quickly people stopped taking calls and stopped writing articles. Obviously, they don't have their finger on the pulse of the comic-book market like they think they do. It can be very frustrating, but then you laugh about it. I still sign all day at shows — these people changed my whole life. I owe them that much. They're the key. They're who's important, and they're the people I worry about pleasing, not the press."



Along with the return of a monthly *Shi* series, Tucci reported that many other plans with Shi are afoot, as well, but declined to give further details — save one. "We're looking into doing Shi action figures," Tucci said. "We've been approached by a lot of companies, but I have to hold off because Warner Brothers has taken a great deal of interest in Shi. That's all I can say for now, but I promise that more information is on the way."

Popeye pops the question

"I myself have learned the value of spinach from Popeye the sailor man."

*— **Fidel Castro**, quoted in **The New York Times***

"I suppose I should be shopping for a gift for the soon-to-be-newly-weds."
— Tony Isabella

Fellow ***CBG*** columnist Peter David is chronicling the long-awaited nuptials of two legendary comics sweethearts in *The Wedding of Popeye and Olive* #1 (Ocean Comics, $2.75), which should show up in comic-book shops in the United States and Canada around Valentine's Day. I'm looking forward to it because I enjoy David's writing and because Popeye is a classic. However, to my delighted surprise, the "real" world is giving a great deal of press to this happy occasion.

The Popeye-Olive wedding was the lead item on a recent episode of Comedy Central's *The Daily Show*. It made the "Newsmakers" page of the Jan. 18 *Newsweek*. *Tips* readers have sent me close to a dozen newspaper stories about the wedding, ranging from little squibs like our opening quote to longer pieces like Michael Sangiacomo's article in the Dec. 30 edition of *The Cleveland Plain Dealer*.

Sangiacomo writes a weekly "On Comics" column for the *PD*, but the column is generally buried deep within the newspaper's Saturday "Entertainment" section This time, though, Popeye and Sangiacomo got something akin to "star treatment," the first page of a weekday section and a color reproduction of the cover. I'm delighted for both Sangiacomo and the groom.

There was one portion of the article with which I did kinda sorta take issue. He reported that Ocean published two unauthorized Popeye comic books in the late 1980s. I remember those comics well; they were written by the definitely underrated Ron Fortier, who also did some terrific *Green Hornet* books for Now,. But, strain my brain though I might, I simply don't recall the Popeye comics as being unauthorized, something of which, since I was still in retailing back then, I would have surely taken note. Can any one confirm or refute Sangiacomo's report?

In the meantime, I suppose I should be shopping for a gift for the soon-to-be-newlyweds. If any of you have any suggestions, send them to me at the e-mail or postal addresses listed at the end of this column. I'll run the best of the "clean" ones in a future *Tips* and save the other ones to amuse myself.

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☞ **This week's *Tips* is another of those "odds and ends" columns** in which I share things that cross my mind and don't really fit into our usual review format. What inspired the change of pace this time was a week in which I received a bunch of reader requests I couldn't fulfill.

The requests fell into three categories. The first category: readers who wanted me to critique their unpublished comics scripts. The second: readers who sent me long lists of questions to answer for their term papers. The third: a guy from a major corporation who wanted to me to research comics industry sales figures, reader demographics, *etc.*, for him.

I receive a great many requests like these. I turn them down as concisely and politely as possible. I also keep track of them and, whenever the total hits a hundred, I write about them either here or in my daily online column. That generally slows them down for a few months.

I talk with maybe a dozen reporters a month on the subject of comic books and how wonderful they are. It's always my hope these reporters will increase public awareness of comic books when they publish their stories. I draw the line at increasing professor or teacher awareness of comic books one educator at a time. It's not a terribly effective use of my "spare" time. Between ***CBG*** and my online *Tips*, I've written close to 1,000 columns. I suspect a diligent student could find the answers to most of his questions within those works, and I certainly wouldn't object — fair usage and all — to said student quoting from them for his paper.

As for turning down the corporate guy, that's a combination of ego and greed on my part. Someone pays him to ask those questions. Someone should pay me to answer them. I'm not adverse to doing a bit of *pro bono* work for a worthy cause, but the corporation he represented probably spends more on scented toilet paper for their executive washrooms than I earn in a decade. I would not be at *all* insulted by a consultant's paycheck.

I'll now set the count back to zero. Let's hope I don't have to return to this subject until the new millennium.

☞ After reading my enthusiastic review of Brian Saner-Lamkin's ***Comicology: The Kingdom Come Companion*** in ***CBG*** #1313, Frank Campbell of Austin, Texas, wrote requesting an address for Harbor Press, the publisher of said wonderful tome. Oh, joy! Finally a request I *can* fulfill.

Comicology should be available from your friendly neighborhood comics retailer. But if for some strange reason your retailer doesn't want your $16.95 plus tax, you can order the book directly from Harbor Press. The cost is $20 postpaid for the first copy and $18 apiece for each additional copy. If you're a resident of the great state of Pennsylvania, you have to add 6% sales tax to your total. The money will be used to keep Pennsylvania's highways in the perpetual state of construction which they've been in since the 1980s. Send your check or money order in U.S. funds to:

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☞ Much to my amusement, I read an online interview in which the writer of Marvel's ***Slingers*** comic book made the claim that Marvel had received no negative response to the series. OK, it's possible he never saw my review in ***CBG*** #1308. And maybe he doesn't have an Internet hook-up and so missed the less-than-positive reviews which appeared online. But if one leads such a sheltered existence, it would behoove one not to speak in such absolutes. I could accept his saying that the reaction was *overwhelmingly* positive, since that leaves the door open for at least *some* negative response. But to claim there was *no* negative response — I have a tough time wrapping my brain around that concept. Which brings me to these comments from *Tips* reader Jess Nevins:

It's not good, no, and it did something which I found irritating. It featured The Black Marvel, a Golden Age character from when Marvel was Timely Comics, as the aged mentor of the four new heroes. Except that it's not really The Black Marvel. The original Black Marvel passed a series of tests from the "Blackfeet" tribe and became their ideal warrior, and used the skills he'd learned from the "Blackfeet" to fight crime in the Big City.

Slingers is going to present The Black Marvel as having been, in his prime, a grim and gritty urban vigilante, of the type we got a surfeit of during the late 1980s and early 1990s.

Why? It's not as though Timely, back in the 1940s, didn't have enough grim and gritty urban avengers of the night. So why take one of the Timely characters who had something distinctive and remove what made him distinctive and make him ... generic? Why not use one of the pre-existing grim and gritty heroes?

It's frustrating; Timely characters rarely get used and, when they do, they are all too often misused. This sort of research isn't really that difficult, so why don't the writers do it? Or am I expecting too much from them?

I don't believe so, but I approach such characters differently than some writers.

If I didn't find the 1940s Black Marvel to be the kind of mentor I wanted for a team of young heroes, I would have created a new character better suited for that role. We're writing fiction, not history books. Why couldn't there have been *several* urban avengers active in the Marvel universe of the '40s and '50s, heroes who were *never* widely known? That allows a writer to bring in *precisely* the kind of character he needs.

Thanks for writing, Jess. If anyone else wants to send their comments on — or review items for — this column, that address is: Tony's Tips, P.O. Box 1502, Medina, OH 44258.

Online readers can e-mail me at:
tonyisa@ohio.net

Online readers can find my *daily* column at:
http://www.wfcomics.com/tony

Coming up next week: your suggestions on what classic comics stories you'd like to see reprinted in hardcover or trade paperback by DC, Marvel, and other publishers.

CAPTURE THE LEADING EDGE OF THE COMICS INDUSTRY

1999 Comic Book Checklist and Price Guide
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by Maggie Thompson & Brent Frankenhoff
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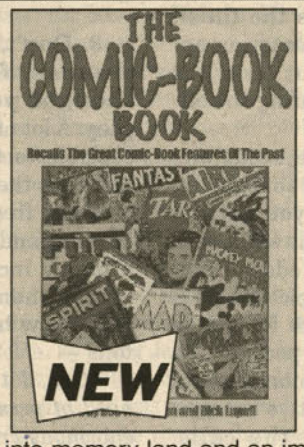

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A group of comic-book collectors and creators relive the Golden Days as they recall their favorite childhood comics in this sequel to All in Color for a Dime. This reprint from the 1973 Arlington House original sports a new introduction from Comics Buyer's Guide Editor Maggie Thompson and a new index. The Comic-Book Book is an entertaining and evocative excursion into memory land and an important contribution to the study of pop culture.
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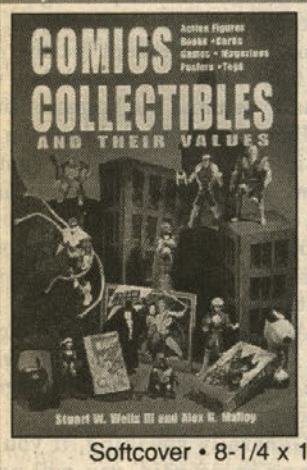

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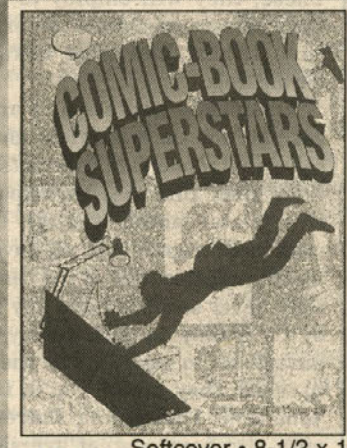

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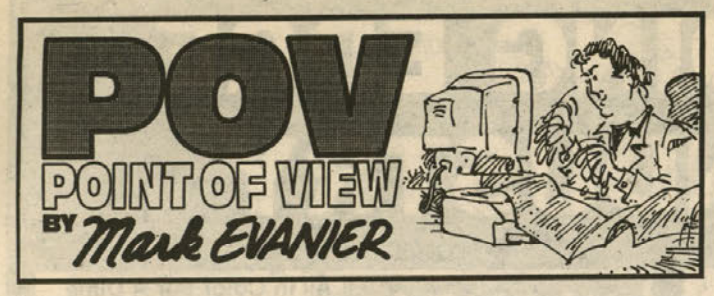

I've now written 224 of these. Even the worst writer in the world — which I am not, despite what an editor at one comic-book company once proclaimed — couldn't write 224 columns without lucking onto a topic that mattered to somebody. Many of my favorite columns pass without comment from anyone — but, every so often, one seems to register big with Folks Out There.

Now Appearing

*[**Editor's Note:** Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors should be submitted **as far in advance as possible**. We need your information **at least two weeks in advance of the signing** to have a sporting chance of getting it in.*

*The notices must be written — **we cannot take these by telephone** — and kept brief, preferably in the format used here. Send to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o CBG) to (715) 445-4087.*

***Please note:** This is a free service.]*

January 30

Christopher Moeller (creator/artist of *Sheva's War*, artist of *Star Wars*) at New Dimension Comics, 20550 Rt. 19, Cranberry Township, **Pennsylvania** 16066. For times, call (724) 776-0433.

Maggie Thompson (***Comics Buyer's Guide*** editor) at Barnes & Noble, 4625 Michaels Dr., Appleton, **Wisconsin** 54915, from 1 to 3 p.m.

February 6

Pete Woods (Image and Marvel artist) at Rictor's Comic Heaven, 1110 N.W. Van Buren, Corvallis, **Oregon** 97330, from 2 to 5 p.m.

March 13

Joe Pruett (writer of *Magneto Rex* #1) at Heroes Ink, 2500 Cobb Parkway NW, Kennesaw, **Georgia** 30067, from 1 to 3 p.m.

One such was our recent discussion of what I call Unfinanced Entrepreneurs. These are human beings — I'm being charitable — who approach writers and artists with projects that are, they insist, guaranteed to gross billions for All Concerned. A hefty taste of that moola can be yours —

— if only you'll "knock out a few pages" (if you're a writer) or "bang out a few sketches" (if you're an artist) without compensation. These, they will employ to move their certain-to-succeed enterprise on to its next, inevitable, lucrative-for-all step.

Ordinarily, writers and artists get paid for these services and receive real, *bona fide* contracts covering their financial participation. But, as we noted, though Unfinanced Entrepreneurs all have the most profitable idea of the century, they never seem to have any money. Or if they do have money, they ain't about to gamble it on the idea in which they expect you to invest your time. Unfinanced Entrepreneurs also have a great aversion to putting on paper for you an explanation of what you're going to receive for putting things on paper for them.

Since I wrote about these Bilko-like parasites, I've heard from a lot of writers and artists. Boy, have I heard from a lot of writers and artists — all telling how they have been suckered (and sometimes, sucker-punched) by Unfinanced Entrepreneurs.

The stories are all different but, in many ways, all the same. Someone contacted them, usually via that most deadly of creatures — "a friend of a friend." Sometimes, the person had promising credentials and connections; other times, the person was as far removed from the entertainment industry as you could be without working for the WB Network. No matter. The U.E. had this wonderful project that was absolutely certain to sell, but just required a teensy bit of free labor ...

Yeah, sure.

"Doing work for free is not only allowing your pocket to be picked — it's also a monumental waste of time and creative energy."

The tales related to me confirm that my own experiences are typical: The folks who ask you to work for free almost never get the project across the finish line. Their batting average is appallingly low — about on a par with Charlie Brown during the off-season.

And on those rare occasions when they do make something happen, the odds of you getting your fair share, *sans* lawsuit, are about the same as the odds of Linda Tripp becoming a Spice Girl.

In short, doing work for free is not only allowing your pocket to be picked — it's also a monumental waste of time and creative energy.

All the mail, all the calls: They've inspired me to itemize the following 10 cautionary tips to those who have something approaching talent. These, all by themselves, will not prevent your exploitation but they might help a bit. Here we go, in no particular order —

1. **Beware of those who ask if you have time to — quote — "knock out a few pages" or "whip out a few sketches" or any other clause that implies minimal time or effort.** Those who seek freebees often employ such terms to make it sound as if they're not asking for much. But, of course, they're asking for quite a lot: as much as they can get out of you without having to pay.

Often, when you do "a few pages," they have a way of evolving into "a few more pages." And then "a few *more* pages." Each time, you are assured that this batch will be the last — and that, if you say nay, the project will be in jeopardy and all that free work you already did will be for naught.

To do work for such con-artists in the first place is foolish. To do work for them in the second place is just plain brain-dead. And, should you fall for this three or more times, we might as well fill you full of chewy chocolate and have you declared a Tootsie Roll Pop.

2. **Avoid the barter system.** A writer who called about my column told me of a U.E. who's forever calling him offering household appliances: "He can't pay me money, he says, but, if I write this outline for him, he'll give me a new gas dryer. The problem with that, I tell him, is that I'd have to let my agent come over and use it 10% of the time." A spanking-new George Foreman Lean, Mean Grilling Machine is not a substitute for a paycheck.

3. **Don't, under any circumstances, fall for the old, "I thought you were an artist" ploy.** A lot of creative folks are susceptible to this one. They like to feel that they do what they do for love and free expression and pride in craft, and that the money is but a happy incidental. This attitude makes them easy prey for those who know how to push those buttons —

"Gee, I thought you were the kind of person who would see the enormous creative potential of this project. I mean, there are a lot of people out there who are only in it for the money, and they don't care what they do as long as they get a check. This project is so special — I was hoping you were different ..."

You'd be amazed how often that works — how often the creative person says, "Oh, yeah? I'll show you I'm not mercenary," and insists on working for free. (This is pretty much how Tom Sawyer got that fence whitewashed.)

4. This is kind of an odd one and I'm not sure I can explain it — but, trust me, it's true. **Never deal with anyone who uses any form of the phrase "getting my ducks in a row," as in, "We'll work out all the terms next week. I have to get all my ducks in a row first."** You will never hear an honest person speak of getting his or her ducks in a row. Maybe somewhere, there's a reputable taxidermist who says it — or perhaps a virtuous guy who sells decoys — but I'm skeptical.

Why this is the lingo of sharks, I cannot say for certain. There is surely some deep, Freudian explanation, having to do with the U.E. seeing himself as a hunter or marksman and everyone else in the world as prey — something like that. All I know is that every single person I've ever heard talk about lining up ducks has been a swindler.

5. **Don't get rid of these people by foisting them off on some other professional**: *"Gee, I'd love to help you but I'm really swamped at the moment. Tell you what — here's the phone number of someone else who might be able to help you."*

You know how that works. Don't do it. It is an enormously slimy thing to do to another writer or artist. It would be as if someone tried to mug me and I told the mugger, "No, no — here's the home address of a friend of mine. Go over and mug him, instead."

For God's sake, have the decency to tell the sponger that, not only don't you work for free, but no one with any brains and/or self-respect does work for free, either. If you forward him to some acquaintance, then another pro is going to get annoyed or taken — or he'll just fork over someone else's number. Do your part to stop the blight.

6. **Ask the Unfinanced Entrepreneur what he or she brings to the project.** If they want you to invest your time and creativity, ask them what they're investing. If they say, "Well, I'm kind of the point man on this ..." or "I have a flair for putting people together," this means they're not doing anything except getting others to do all the work and they will usually demand the largest share.

If they say, "Well, I had the basic idea," that's when you remind them that the basic idea is usually the easy part. The hard part is developing that basic idea into something that is fleshed-out enough that someone might buy it.

And if they say, "I'm managing the whole enterprise," that's when you suggest that they manage to scare up your customary fee.

Generally speaking, if you insist on being paid, you will never hear from these people again. They may praise you to the heavens as a genius — they may tell you that yours was the first and only name they thought of for the venture ...

... but that's only when they thought you could be induced to donate your talents to their cause. Your work will never be good enough for them if it costs. (If I were doing 11 of these, #11 would be something about bewaring of flattery.)

7. **Ask them why there's no money.** If it is so vital that they have "a few pages" by you — if it's such a Sure Thing that this endeavor will reap greenbacks by the kilo — ask why they don't (a) put up their own money to pay you or (b) drum up some investors to do that.

As a sidebar, it might help to look upon the financial track

(Continues on Page 42)

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PRICE GUIDE
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Hot and not

By Cliff Biggers

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If you've been around this field for a while, you recognize the theme there. Every one of the comics listed above was, at one time or another, a "hot" comic book. Now, most can be had for a fraction of their peak value.

There, in a nutshell, is the basic caveat of comic-book investing: **Some things don't stay hot.**

Buying hot comics means, in many cases, that you're betting against the house.

If the retailer is convinced that a comic book is destined for long-term price increases, he'd be foolish to sell it for a lower price now, rather than hold it for a higher price later — right?

"Buying hot comics means, in many cases, that you're betting against the house."

That was the logic behind many of these hot comics. How could they miss?

They had popular creators, popular characters, and great buzz.

And, as it turned out, they had print runs that far exceeded their long-term demand.

Think of it as a warning. When we talk about what is hot or what will be hot, we're talking about what will have a timely demand. That doesn't mean that it's going to be valuable, that it will escalate in price month after month.

A couple of retailers whose opinions I respect a great deal have questioned the continued use of the word "hot." The connotation of investibility is so unpleasant they'd rather see the word dropped entirely.

I'm not in favor of banishing words from our vocabulary. (Except for "cool" and "my bad," both of which I'd be in favor of legislating out of the language entirely, but that's another issue ...) But I do think we have to get rid of the mindset that "hot" means "investible."

When you see "hot," think "popular," and you're all much better off. I know that's what I'm thinking when I'm working on ***CBG***'s *Comic in Your Future*, previously known as *What Will Be Hot?* or *Comic Shop News' Hot Picks*. No promise of impending fortune: just impending entertainment.

But as long as this is a collectible field, there are always going to be people looking for guidance on the next "hot-means-investible" comic book. So here's the real truth:

If you're buying "hot-means-investible" comics, you're going to lose. You're betting against the house — because you're betting that you can buy at then-retail value and see your investment escalate to the price at which you can sell your comic book for more than you paid for it, even though the same retailer who sold you the comic book probably invested half as much in it as you did and can afford to set aside more copies, if he or she were truly convinced that the comic book was going to be "hot-means-investible."

Over the holiday period, several people came into the store to sell me such "hot" comics as *Pitt* #1, *Maxx* #1, *Shadowman* #1, *Venom* #1, *G.I. Joe* #1, and a few other comics that didn't even make enough of an impression for me to remember the title.

In most cases, they had bought these "hot" comics at more than cover price and were looking "to get back what I put into it."

And, in every case, I explained to them that I didn't need their comic books because either I had copies or I had no demand making it worth a risky investment in the issue. And, judging from their reactions, they obviously felt cheated in some way.

The other thing most of them had in common was that most of them *weren't comic-book readers*.

They had gotten into comics because a friend had told them how valuable some comics were, they had bought a few, had stuck 'em in a box, and they were now looking to make their money back.

After all, anything you store away for a few years goes up in price, right?

Take a few minutes. Read what you're buying. Is it entertaining? Did you feel you got your money's worth in entertainment? If you didn't, why should anyone else pay more?

Entertainment is the only reason to buy comics. Investibility is lagniappe, something extra — beyond what you have any right to expect. Remember that, and everybody will be much happier.

And the next time someone asks you "What's hot?" when they mean "What's investible?" send them to a Beanie Babies dealer. But tell 'em to hurry: Beanie Babies won't be "hot" for long, either.

Point of View

From Page 40

record of the person who has this million-dollar idea. This is not an absolute indicator, since there are a number of very wealthy people who haven't the slightest shame about hustling you to do *pro bono* work for them.

Still, when a guy who's living in two rooms above a Subway sandwich store tells you he's putting together a deal that will make millions, a note of cynicism is not outta line. Be especially wary of those who tell you how many sure-fire make-a-million schemes they've had — or had stolen from them — but who are currently employed making cold calls to get people to switch their long-distance carriers.

But, at the same time, don't assume that, just because someone has the trappings of success, he's on the up-and-up. Sometimes, the reason he has that nice house and car is that he didn't share fairly with his previous associates.

8. **If you suggest a contract or the involvement of lawyers, and they show the slightest hesitation or stall tactic, run the other way.** Here are some key phrases that should cause you to hear the voice of Dick Tufeld as the *Lost in Space* robot blaring, "Danger, Will Robinson":

"Come on ... we don't need to bring lawyers into this ... we all trust one another ..."

"Contracts take forever and I'm really ready to move on this project."

"Oh, sure, we'll draw up a contract ... but first, I have to get all my ducks in a row." (I've already warned you about this.)

"Hey, I've been doing business on a handshake all my life ..."

"We have a relationship here ..."

And here's my favorite, and, yes, someone actually tried this one on me once: *"Listen, my brother is a lawyer and he's handling matters for me. Just to show good faith, I'll have him represent your interests, as well. That way, you won't have to waste money on an attorney."*

No, wait. I just realized that was my second-favorite. Here's my favorite and it is, again, an example from life: *"It's been my experience that contracts are worthless. Anyone with a decent lawyer can break any contract that's ever been written. That's why I don't mess with them. I deal in trust. If two parties have a genuine bond of trust, no lawyer in the world can destroy that."*

9. **Beware of the person who wants you to work for free, says he or she has a Very Important Contact that is certain to make things happen — but won't tell you the name of that Very Important Contact.**

Or if they do tell you the name of that Very Important Contact, ask them how they know this person and don't let up until they answer. If you're expected to trust them to do right with your spec work, they ought to trust you with this information.

I once had a wanna-be producer tell me he was "in tight" with Sidney Lumet. All through the call, it was, "Sid said this," and, "Sid said that." After relentless cross-examination, it turned out that the guy hadn't actually met Sidney Lumet but had a brother who'd done some carpentry work at his house. Top directors do not sit around and wait for some relative of their handyman to suggest their next picture.

10. **And finally, if you do decide you want to invest in an idea, invest in one of your own.** You must have a couple lying around: things you've always wanted to write or draw ... ideas that excite you ... projects that you think should be done, and not just because they'll make a buck for someone. (Although, making a buck can be a perfectly acceptable reason, all by itself.)

There's an old Jewish curse: "May you have partners." It came about because being in a partnership is difficult — not impossible, mind you, but difficult. When it works at all, it works because two parties have common interests and common investments. It almost never works when one is looking to exploit the other. The analogies to a marriage are too obvious to go into.

When I assert that professionals do not work for free, I mean they don't work for free for others. There's nothing wrong with working for free for yourself. There's also nothing wrong in teaming up with someone you really trust — someone who might take half the money but who at least is going to do half of the heavy lifting. Those alliances sometimes lead to something.

So those are my 10 tips and I hope you've enjoyed them. There's really a lot of interest in this topic — so much so that I'm absolutely certain that, if you'll just bang out a few pages, we can sell a book about it. I'll function as kind of a point man on it — and don't worry. This thing is guaranteed. I have a terrific contact who says so. He's the cousin of the guy who fixes the cappuccino machine at Random House. In fact, I'm so sure this will make us all rich that I'm going to have my lawyer draw up a contract —

— just as soon as I get all my ducks in a row.

Mark Evanier gets his mail at 363 S. Fairfax Ave., #303, Los Angeles, CA 90036, and on the 'net at me@evanier.com.

COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

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179	FN	$ 2
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47	VG/FN	$ 10
53	VG/FN	$ 10
54	VG	$ 5
55	VG	$ 10
56	VG/FN	$ 8
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67(1st app. Warlock)	FN	$ 14
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69,75	FN	$ 7
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77	VG/FN	$ 5
79	FN	$ 5
80	VG/FN	$ 3
81,84	FN/VF	$ 6
81	VG/FN	$ 3
82	FN/VF	$ 6
82, 84, 86, 88, 98	FN	$ 4
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87	GD/VG	$ 1
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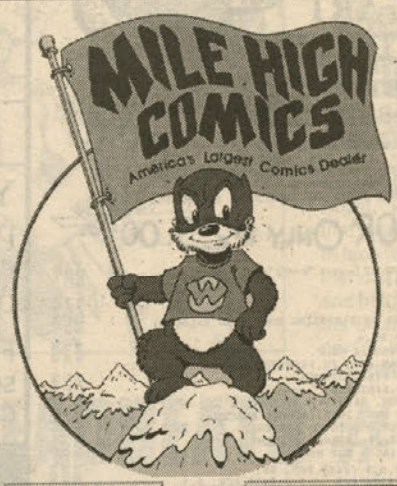

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Shazam Volume 3 - Episodes #9 - 12
Shazam Volume 4 - Episodes #13 - 16
Shazam Volume 5 - Episodes #17 - 20
Shazam Volume 6 - Episodes #21 - 24
Shazam Volume 7 - Episodes #25 - 28
Star Wars Rarities Volume 1
Star Wars Rarities Volume 2
Star Wars Rarities Volume 3
Star Wars Rarities Volume 4
Star Wars: Holiday Special
Superman Cartoons (Max & Dave Fleischer)
Transformers The Movie
Transformers: Autobots vs Decepticons (3 Eps)
Transformers: Heavy Metal War
Transformers: More Than Meets the Eye (3 Eps)
Transformers: The Ultimate Doom (3 Episodes)
Transformers: War of the Dinobots (3 Epsidodes)
Vampirella (Roger Corman)
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I BELIEVE THERE WAS ONE MAN WHO FOUND AN ANSWER!
THIS PROVED TO BE A FATAL QUESTION!
X-3
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EVENTS
(From Page 35)

Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm, T: 50-8', A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

Feb 28 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd. (Rt. 23 S. to Rt. 46 Service Rd.), SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

NEW YORK

Feb 5 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 6 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Feb 7 NY, Massapequa-LI. Wizards Extravaganza, Elks Lodge. Veterans Blvd., behind Massapequa Railroad Station, T: 40. Wizard Collectibles, Valerie Becker, PH: 516-731-2509.

Feb 13 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Church. 9th Ave. 60th St., SH: Sat. 10am-6pm, T: 115., A: $6. Mike or Chris, 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Feb 14 NY, Brooklyn. Comic Book, BB Cards, Beanies Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50-8', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 19 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 20 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Feb 20-21 NY, Yonkers. Comic Book & Toys Show, The Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 40-8', F: $125., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8300.

Feb 20-21 NY, Lockport. Comic Book, Toy & Collectable Show, Pendleton House. 6886 S. Transit Rd., SH: Sat. & Sun. 9am-4pm, T: 100. Joe Dagustine, 6604 Royal Pky. N., Lockport, NY 14094. PH: 716-433-5064.

Feb 27 NY, New York City. Comic Books, Sports Cards & Memorabilia Show, St. Illuminators Cathedral. 221 E. 27th St., btw. 2nd & 3rd Ave., SH: 10am-4pm, T: 25-8', F: $40., A: $1. Edmond Elmokian, 18 Oakland Ave., W. Hempstead, NY 11552. PH: 516-564-9319.

Feb 28 NY, Brooklyn. Comic Book, BB Cards, Beanies Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50-8', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 28 NY, Syracuse. Collectorfest, State Fairgrounds, Horticultural Bldg. State Fair Blvd., Rt. 690, Exit 7, enter Gate 2, SH: 10am-4pm, T: 200, A: $3., 10 & under free. Central NY Promos., Lyn Lake, 35 Hubbard St. Apt. 1, Cortland, NY 13045. PH: 607-753-8580.

NORTH CAROLINA

Feb 13-14 NC, Winston-Salem. Comic Book, Sports Card, Toys & Collectible Show, Marketplace Mall. 2101 Peters Creek Pky., SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: $50.-$70., A: free. CC Promotions, PO Box 10001, Winston-Salem, NC 27108. PH: 336-764-2035.

Feb 28 NC, Raleigh. Comix Con, Four Points Sheraton. 4501 Creedmoor Rd., SH: 10am-4pm, T: 20, F: $70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

OHIO

Feb 7 OH, Akron-Canton. Comic Con, Holiday Inn-South. I-77 at South 120 (Arlington Rd.), SH: 10am-4pm, T: 40-6', A: $3.50, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

PENNSYLVANIA

Feb 21 PA, Pittsburgh. 3 Rivers Comic Con, Holiday Inn-Greentree. 401 Holiday Dr., I-279 to Exit 4 off Mansfield Ave., SH: 10am-4pm, T: 25-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

SOUTH CAROLINA

Feb 20 SC, Greenville. Comic Convention, Ramada. 1001 S. Church St., SH: 10am-5pm, T: 46, F: $60., A: $3. Robert Young or Chris Mull, 1023 Samuel Cir., Easley, SC 29642. PH: 864-295-0592 or 422-9350.

Feb 20 SC, Greenville. Comic Book & Toy Show, Ramada Inn. Church St., SH: 10am-5pm, T: 45-6', F: $60. for 1, $100. for 2, A: $3. Robert Young, PH: 864-295-0592.

TENNESSEE

Feb 19-21 TN, Nashville. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Rivergate Mall. SH: mall hrs., T: 65, F: $125. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3063 or 615-731-5009.

Feb 20 TN, Knoxville. Comic Con, Best Western. Exit 108 off I-75 Merchants Rd., SH: 10am-4pm, T: 40-6', A: $2. Steve Riley, 1712 Saylor Ford Ln., Knoxville, TN 37806. PH: 423-933-9820.

Feb 26-28 TN, Nashville. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Hickory Hollow Mall. SH: mall hrs., T: 65, F: $125. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3063 or 615-731-5009.

TEXAS

Feb 21 TX, Houston. Comic Book & Toy Show, Holiday Inn Select. 2712 Southwest Fwy. at Kirby Rd., T: 65. Ben Stevens, PO Box 941111, Plano, TX 75094. PH: 972-578-0213.

Feb 27-28 TX, Austin. Collectors Expo, Palmer Auditorium, (lower level). South First & Riverside, SH: Sat. 9am-6pm, Sun. 10am-4pm, T: 175, F: $80., A: $3. good for 2 days, under 12 free with adult. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Feb 27-28 TX, Houston. Nostalgia Promotions Collectors Show, Holiday Inn. 7787 Katy Fwy., I-10 W. at Antoine Exit, SH: 10am-4pm, T: 70, A: $3., 12 & under free. Nostalgia Promotions, Andy Mingle, PH: 281-748-5154.

VIRGINIA

Feb 6 VA, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show, Tysons Corner Westpark Hotel. 8401 Westpark Dr., take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area), SH: 10am-4pm, T: 90-6', F: $65. for 1st, $60. for 2nd, $55. ea. add'l., A: $2., under 5 free. Capital Associates, Inc., Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

CANADA

Feb 21 ON, Cambridge. Comic Book, Sports Card & Collectibles Show, Hespeler Arena. 640 Ellis Rd., SH: 10am-4pm, T: 83-6', F: $27., A: $1. Brian Darling, 20 Harvest Ct., Kitchener, ON N2P 1T3. PH: 519-748-6967 or 621-1058.

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4000 ANNOUNCEMENTS

THANK GOODNESS for the good things: God, family, friends, Starman, coffee, snow and a young woman I love, Holly Simpson.

FREE CATALOG! Independent comics are our specialty! Contact us right now! Independent Comics, 611 NW 34th Dr, Gainesville, FL 32607-2429. 352-373-6336. E-mail: jmason@gator.net Website: http://www.indyworld.com/ic

SHOOBA DOOBA, man! Adam Bomb comics are the snazziest! 55¢ gets limited preview! Blue Monkey Comics!, Box 70653 Quinsig Village Sta., Worcester, MA 01607.

SHAME ON all or any of us that think we have no responsibility to try and do something to grow new readers! Long live ORCA!

THE BOUNTYHUNTERS are after your comics. Let us complete your collection. A comic book search service. We hunt them down. Call now, don't wait. 540-344-6217.

THE BOUNTYHUNTERS are after your comics. Let us complete your collection. A comic book search service. We hunt them down. Call 540-344-6217.

HAPPY ANNIVERSARY mom and dad! From your grateful son Jay. Thanks for everything you taught me.

THANK GOODNESS for the good things: ads that don't go on forever ad nauseum, and for Lisa and Maggie Simpson.

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4011 ARTISTS WANTED

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COMICS FREELANCERS still seeking new member for studio. Published pencillers or inkers only. Willingness to relocate necessary. Great, affordable space. No amateurs, please. 770-478-6831.

4030 FAN/COLLECTOR CLUBS

ORCA NEEDS you! Several years ago I lost my faith in humanity. Please help ORCA restore it. Write: ORCA, POB 1743, Utica, NY 13503-1743. Save me!

4050 SMALL PRESS FOR SALE

FREE XXX Preview! Collectable 1st look at hot new characters! Send age statement, SASE to: Jay Naylor, 3130 Bloomington Ave., Minneapolis, MN 55407.

MUSICOMICS, MONTHLY original songs, original style. Break yr heart/ make y'smile. Give'ma trial: #s 1-41, any 5/$3. Sampler/ SASE. Walking Man Comics, 123 Elm, Hatfield, MA 01038.

DEPTHCHARGE IS "very good! The art is fantastic", sez Alex Robinson. $1.50 postpaid. Chris Kalnick, PO Box 588, Newtown Square, PA 19073. Mature readers; contains language.

VESPER #2! 32 pgs., $2 ppd. Special advance order get Vesper #1 plus Ashcan only $3 including #2! That's 80 pages! Acetylene Comics, 9 Appleton #400, Boston, MA 02116.

STAR WARRIORS... Pre-order Darkside Magazine's Resurrection issue and get our Omega issue free! Death and Life just $4. Monolith Graphics, 1171 Pomona, Cleveland, OH 44121.

4050 SMALL PRESS FOR SALE

THE EXCITEMENT continues from Kaso Comics. The Indestructible Man Parts I and 2 are still available. Come see us at Mega-con or write to: Kaso Comics, PO Box 381, Hicksville, NY 11802-0381.

DADA 1st mini-comic! "Are you my Dada?" #1 Art from seven talented small pressers! Send $1 and stamp to: Ben T. Steckler, 957 Richwill, York, PA 17404.

"GET BENT!" #3. I can't pring it in blood; I sold all my plasma! 28 Humor pages, $2 ppd. Ben T. Steckler, 957 Richwill, York, PA 17404.

THE ENERGONS Fight for Truth, Justice and the American Way. 50¢ plus stamp. Sherman Burnett, 210 Wayne St., Monticello, KY 42633.

LIKE COMICS? I thought so! Well, we've got just the thing; try "The Adventures of Monkey", #1-4 $2.50 each from WOMP, Prairie du Chien, WI 53821-2835.

MONKEYMEAT IS going fast! Get five issues for five dollars. Cool story- send $5 to: Bugeyed Comics, 7017 35th Ave. NE, Seattle, WA 98115.

FREE SKETCH when you order our Adam Bomb preview! E-mail us for details! bluemonkeycomics@email.com!

KEITH SEZ: Check out Dan Berger's gutwallow online at http://www.gutwallow.com

IT'S THE Small Press comic that Wizard raved about! Holey Crullers #1-6 plus pin-up special, only $12! Troy Hickman, 3200-A South 9th, Lafayette, IN 47905.

BIG GEORGE And His Friends #5 is only $2 postpaid and worth every cent! George Stasinos, 5818 Copper City Drive, Kearns, Utah 84118.

LIKE HOTCAKES, that's how Shyster Comics #1 is selling. Just $1.25 for 24 bad tasting but funny pages. Tom Hegeman, 35 Church, Oneonta, NY 13820.

SIMPLY DELICIOUS! The perfect blend of adventure, humor and a dash of sci-fi, "The Adventure of Monkey" #1- 4 $2.50 each. WOMP, Prairie du Chien, WI 53821-2835.

JEDI KNIGHTS that know read Darkside Magazine. Darkside Omega Issue featuring Vargo's sexy slave-Leia pin-up cover, just $4. Monolith Graphics, 1171 Pomona, Cleveland, OH 44121.

4051 SMALL PRESS WANTED

EXPERIENCED, PUBLISHED inker will ink your comics $10 a page. (G-rated only). Larry Blake, 69306 St. Rt. 124, Reedsville, OH 45772. SASE for samples.

EXPERIENCED PUBLISHED inker will ink your (G-rated) pencils $10 a page. Send stamp for samples. Larry Blake, 69306 St. Rt. 124, Reedsville, OH 45772.

SMALL PRESS comics wanted for review magazine. Send books to The Comic Book Publisher, PO Box 81, Hastings, NY 10706 or E-mail: cbpub1@aol.com

4100 ARCHIE, FOR SALE

BEST OF Archie. 1980 trade PB collection. Mint condition. $25 postpaid. Don Faruolo, 15 Fairmount Terr., West Orange, NJ 07052. 973-325-3169.

4101 ARCHIE, WANTED

ARCHIES MADHOUSE number 22 wanted. Send price and info to Defina, PO Box 172541, Hialeah, FL 33017-2541. Thank you. Archies Madhouse number 22 wanted.

4110 BLACK & WHITE, FOR SALE

SIMPLY DELICIOUS! The perfect blend of adventure, humor and a dash of sci-fi; "The Adventures of Monkey", #1-4 $2.50 each. WOMP, Prairie du Chien, WI 53821-2835.

WALLY WOOD'S Cannon 1-4 for $75 or #1 $45, #2 $15, #3, 4 $10. All prices postpaid. Dealer discounts? C. Weed, 3445 Stevens, Weedsport, NY 13166.

KEITH SEZ: Check out Dan Berger's gutwallow online at http://www.gutwallow.com

LIKE COMICS? I thought so! Well, we've got just the thing; "The Adventures of Monkey' #1-4 just $2.50 each from WOMP, Prairie du Chien, WI 53821-2835.

4111 BLACK & WHITE, WANTED

TALES OF the TMNT #1 through #6 and maybe even Boris the Bear. Send information to: Howard Michaels, Jr., 706 North Cottage, Mercer, PA 16137-9319.

4120 CLASSIC, FOR SALE

SPECTACULAR CLASSICS list free. Over 5,000 Classics listed from $1 up, hundreds $5 or less. All originals listed. Over 99% of all editions. Classic Comics Library, P.O. Box 784, Libertyville, IL 60048-0784.

CLASSICS ILLUSTRATED: Originals, reprints, juniors, puzzles, records, accurate grading, competitive prices. Send $1 for catalog. Bill Novick, 1708 Forest Hill Ave., South Milwaukee, WI 53172.

4122 COMIC COLLECTIONS FOR SALE

FREE COMIC when you request information about our price list of 2,400 different #1's. For Your Collection, 928 W. Norton, Suite 441BG, Muskegon, MI 49441.

ZOMBIE CHILDREN! 6,000 comics on sale for $1 each! This week: FF -vs- X-Men #1-4! Elseworld's Finest #1-2!. Minshel, 3402 Pollydale, San Antonio, TX 78223.

SELLING ENTIRE collection. DC, Marvel, Indy. Around 20 boxes! Many long runs on books mostly from 80s to 90s. Key books include early Uncanny X-Men. Best offer. For list: Kelly 248-816-1678.

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STORE INVENTORY- over 30,000. Marvel, DC, Valiant, Image, Dark Horse, etc. $4,900 cash (.163 ea.!) or possible trade for pre-1970 comics. 503-362-7013, Salem, Oregon.

FUN, QUALITY and great comics, videos, books, etc. Example: Warren Vampirella #1 in Fine+. Send SSAE: Kim Klein, 6027 Little Brook Court, Clifton, VA 20124.

4123 COMIC COLLECTIONS WANTED

$350,000 SEARCH for quality comic book collections!! Buying most everything from 1933-1972. Serious buyer. Rick Semowich, 56 John Smith Road, Binghamton, NY 13901. 607-648-4025.

WORLDS FAIR 1939. Need copy with missing inside pages! Michael Dice, 309 S. Washington St., Cortez, CO 81321. 970-564-9018, evenings.

WANTED: COMIC collections made before 1958. None are to small or large! Michael Dice (cbg) 309 South Washington,Cortez CO. 81321. Phone evenings: 970 564-9018. Email: oldcomix@fone.net.

PHILA AREA dealer looking to buy collections of vintage (pre-1980) comics books or baseball cards. 215-947-3498 after 6.

BUYING SILVER, gold and modern comic books, any amount. Private collection or store overstock. We come to you nationwide. Also buying videos, toys, magazines. 937-836-6639.

4130 DC, FOR SALE

1970'S MYSTERY Titles! Houses of Mystery & Secrets and everything else. Send 2 32¢ stamps, please specify list. Bill Nereson, 8064 James Ave. N., Brooklyn Park, MN 55444.

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WEIRD WAR Tales! Huge list, all issues, multiple copies. Send 2 32¢ stamps- specify list. Bill Nereson, 8064 James Ave. N., Brooklyn Park, MN 55444.

JIMMY OLSEN #2 (80 pg. Giant) G+ $10. Flash #151 F- $24. JLA #35 VF $45. Wonder Woman #154 VF- $25. 718-698-4210.

100 PAGERS! Big list. Most issues available. Strict grading, fair pricing. Send 2 32¢ stamps- specify list. Bill Nereson, 8064 James Ave N, Brooklyn Park, MN 55444.

JONAH HEX! ASW, Hex and Weird Western, all issues available, multiple copies. Send 2 32¢ stamps- specify list. Bill Nereson, 8064 James Ave N, Brooklyn Park, MN 55444.

WONDER WOMAN! Big list. Strict grading. 1st and 2nd series available. Send 2 32¢ stamps. Please specify list. Bill Nereson, 8064 James Ave. N, Brooklyn Park, MN 55444.

BRAVE AND Bold #17 $30, #35 $40, #36 $35, #43 $30, all good condition. Enclose SAE. Rob Griffith, 3456 Dixiana Drive, Lexington, KY 40517.

ATOM 6-31, Batman 115-452, Blackhawk 141-273, Black Lightning 1-H, Brave/ Bold 27-200, Detective 256-611 G-NM. 30-50% off guide. SASEAR. Wally, Box 76, Waynesburg, OH 44688.

SANDMAN MYSTERY theatre set. 1-30, all mint, $45 plus shipping. Scott 734-434-8330 or srj57@aol.com

YOUNG LOVE 4, 5; Young Romance 203, 204; $80 each. (Overstreet $140 ea.) NM, prepaid. 908-756-6829. Melvin Levinson, 8 Stratford Circle, Edison, NJ 08820.

HOUSE OF Mystery 2 FN- $210, 5 VG- $80, 22 Good $25, 23 FN $75, 29 FN $60, 32 VG $35. Fred 201-864-2252.

4130 DC, FOR SALE

STAR TREK 1984-88, 56 issues complete set, NM/M grade, $160, ppd. Check, money order. Tom DeStefano, PO Box 56116, Harwood Heights, IL 60656-0116.

VERTIGO! SKW Graft 1-4, Shadows Fall $1, 20-20 Visions $1, Invisibles 1-4 all $12.50, ppd. Wally Stoelting, 5824 Winamac Lake Dr 2-A, Mishawaka, IN 46545.

FLASH 108, VG-, $60, Green Lantern 59, F, $30, lots more you may be looking for, postage $4. Mark 207-255-8132, mickel@nemaine.com Thanks.

BLACKHAWN T-SHIRTS. Howard Chaikin symbol left front, navy, 50/50 poly cotton preshrunk X-L $25 shipped. Other shirts available. 10144 Wheatland, Sunland, CA 91040. 818-352-4096. smallstep@juno.com

SUPERBOY 85-219, World's Finest 118-241, Brave & Bold 86-129, Lois Lane 25-137, Jimmy Olsen 41-163, 1/3 off guide. Kurt, 810 Wentworth, Manteca, CA 95336.

DC SPECIAL #10 hard to find copy of this popular series. Copy is FN with good color $25 + $3 priority mail. James Brown, 2098 Britain Ave SW, Huntsville, AL 35803.

BATMAN HARDCOVER graphic novels for sale. Also other DC comics. Good prices. John French, 5707 Walther Ave., Baltimore, MD 21206.

JOKER 1-9; Secret Society of Super Villains 1-9; Manbat 1-2; $54 for all, check payable to S.R. Klein, 717 NW 36th, Lawton, OK 73505.

BATMAN 492-502. All mint, all first printings, only $10 plus $3 postage. Greg 831-763-9125.

BRONZE AGE DC's! I've got hundreds and will respond to all wantlists. Please send wantlist to: Bill Nereson, 8064 James Ave. N., Brooklyn Park, MN 55444.

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SUPER DC Giants S-16 VF/NM $12, S-25, VF $10, S-24, VG $5; Superman Family #182, NM $5; Shazam! #8 fine $5, ppd. Greg 512-458-2793.

CRISIS ON Infinite Earths 1-12, NM, $35 ppd. Hawkworld 1-32, Annuals 1-3, $25 plus postage. Paul Troost, 3665 30th St., Grandville, MI 49418.

GIANT SUPERMAN Annual, Issues #4, 5 & 6, fair condition, best offer accepted. 973-458-9858. Michael Craig, 1320B Clifton Ave., Clifton, NJ 07012. faithcraig@prodigy.net

SEA DEVILS #17 fine $18, June 1964 send wantlists. Ray Olivieri, 33 Highland Ave, West Seneca, NY 14224. 716-675-8469.

NIGHTWING ALL Issues available NM George Geis, 430 Toura Dr., Pittsburgh, PA 15236. 412-655-4409.

YOUNG LOVE 113, 114 (corrected 1-15-99); Young Romance 203, 204, $80 each (Overstreet $140ea.) NM, prepaid 908-756-6829. Levinson, 8 Stratford Circle, Edison. NJ 08820.

SUPERMAN (current) 15- 18, 74, 76- 125, Annual 1, Tales of Teen Titans 41- 60: $1 each. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

SUPERMAN/ BATMAN Magazine #1- 8, NM $10 postpaid. Batman coloring book "Gurrdian/ Gotham" mint $5 postpaid. Randy Crawford, Box 255, Minden, WV 25879. 304-465-0069.

4131 DC, WANTED

WANTED: HAWKMAN #4; Detective #359; Weird Western Tales #29. NM condition, paying 100% O.S. Guide. Also want Batman #139, fine or better. 423-357-3197.

"ONE MILLION" issues #3-4 and crossovers wanted (except JLA and Batman) for $50 total. (Also Kingdom spinoffs, too!) Minstrel, 3402 Pollydale, San Antonio, TX 78223.

NEW TITANS. Someone must have a copy of New Titans #49 (then still known as New Teen Titans). Please e-mail info to dietschs@hotmail.com

GREEN LANTERN #'s 20 thru 30 wanted in Fine or better. Send me your list (with good prices): Scott Talmadge, 304 Major Ave., Staten Island, NY 10305. Or E-mail: charlyhoho@aol.com

CARTOON NETWORK present #1 thru #16 wanted. If you have them, write to: Adrian Foulks, 1505 Beverly Rd., Philadelphia, PA 19138.

WHICH ISSUE of Superboy or Adventure does Superboy catch color-blind crook by reversing costume's red- blue? Kujava, 1157 S. Fisk, Green Bay, WI 54304.

SANDMAN HARDCOVERS wanted. I need The Wake and Dream County. Prefer Mint sealed copies. Call Rob 718-533-8686 or E-mail at ras819@aol.com

SUPERMAN FAMILY #'s 171, 172, 173, 174 plus 175 wanted in fine plus condition. Call Marc at 916-721-0576 with your price per issue.

4131 DC, WANTED

WANTED: SCOOBY Doo #11. Please write first. Thanks! Brian Kallenberg, PO Box 223, Lambertville, MI 48144.

SEEKING DC Comics Presents, #78; Infinity Inc., #19; Suicide Squad, #58; Wonder Woman, #327, #328. Donald Jones Jr, Box 65, Malvern, IA 51551-0065.

BATMAN ANNUAL #11 wanted. Sam Roberts, 2810 E Yesler Way Apt 3, Seattle, WA 98122.

DC'S- ANY condition 1940's- 1960's, poor-VG; Superhero, War, Mystery, etc. Send list, condition, prices desired. Don Deluca, PO Box 581, Cranbury, NJ 08512. 609-448-5950, 5-9pm.

4140 DELL/GOLD KEY/WHITMAN FOR SALE

FOUR COLOR 296 fine, $20; 331 FN+, $25; 280 N/Mt trimmed, $20; 388 N/Mint, $25 Postage $3. 606-283-2356. Jack Cason, 9 Lakeshore, Florence, KY 41042-9790.

4141 DELL/GOLD KEY/WHITMAN WANTED

WANTED: DELL Four Color Hercules #1006, Hercules Unchained #1121, will pay $25 each for VF+. Write: Anthony Buckley, PO Box 692733, Quincy, MA 02269.

4150 DISNEY, FOR SALE

DISNEYS! MISS any issues? Complete Gladstone, plus most Dells, GK, Whitmans. 15 page listing for two stamps! Dan Lewonczyk, 29 Markwood, Manchester, CT 06040. 860-643-0453.

"MICKEY'S CHRISTMAS Carol" press kit. 1983 superb photos, stories and more. Rare and hard to get. $48 postpaid. John Fawcett, Box 1156, Waldoboro, ME 04572.

DONALD DUCK: 246-253, 255-258, 260-277, 279; Adventures 1-4, 6-7, 9-11, 13-20; & Mickey 2-16, 18-20. $150 postpaid. David Allen, 8255 Vineyard #1300-J, Cucamonga, CA 91730.

ATOM ANT #1 Good $20, Four Color Donald Duck #291 VG $40, Lots of Disney from 1990s in NM shape, call Tom 605-665-3595. tomdnels@byelectric.com

4151 DISNEY, WANTED

DH FANS! I have 150 early issues to trade for Disney, Groo, Humor. List available. Ted Stine, 7855 Heather Lane, Vacaville, CA 95688-9613.

4160 EC, FOR SALE

MAD #1-290, 200 issues, many NM, including annuals w/ bonuses (Worst, Trash, Follies, Special), other Mad Collectibles. Bennett Barsk, 13-A Sunset Drive, Alexandria, VA 22301. 703-299-8749.

COMPLETE EC Library first editions. All the Horror and SF components with cases. Best offer/ trade. V. Toth, RR1, Box 5975, Smithfield, ME 04978. 207-362-6449.

SHOWCASE #22, 1st SA Green Lantern, fair, piece out of FC, coupon clipped 2nd story (not origin), $75. Mark, 254-772-4571, mzylberfud@aol.com

4161 EC, WANTED

THANK GOODNESS for the good things: People who want to sell me Mad Magazines, Holly included. John Snyder, 120 E. Franklin St., Hamilton, NJ 08610. 609-394-2901.

WANTED: MAD 30-50. Beat but complete. Contact me with your best price. Ken 303-745-4059 or kenottjr@aol.com

4170 FAWCETT, FOR SALE

CAPTAIN MARVEL 70 NM, 71 NM, $145 each. 71 VG plus $32. 52 fine $58. 414-744-4912. Greg Krolikowski, 406 W Bottsford Ave., Milwaukee, WI 53207.

4200 HUMOR/FUNNY ANIMALS, FOR SALE

JETSONS #1 VG+ $39; Barnyard Comics #2 G+ $7; Huckleberry Hound #1054 FN+ $16. Postage $2. Nelson Corey, RR #1 Box 1474, Waymart, PA 18472-9757. 570-785-3212.

WHO EVER said that comics are just for adults? Even kids like "The Adventures of Monkey" #1-4 $2.50 each from WOMP, Prairie du Chien, WI 53821-2835.

HAVE RUNS of many DC humor and funny animals from 1950's. Send want list. Ray Storch, 466 Husdon, Oakland, CA 94618. 510-658-3403.

POGO HARDCOVERS. $25 each postpaid. Beau Pogo, Impollutable Pogo, Return of Pogo, others. DreamHaven Books, 912 W. Lake St., Minneapolis, MN 55408. 612-823-6161.

ARCHIES (120 diff) $75, plop! 19 diff (FN/VF) $40, Manthing 1-22 plus GS, HTD 1-31 plus annual $60 all (FN-NM), swords Cerebus 2-5+ (FN+) $28. Rick 916-568-7711.

4200 HUMOR/FUNNY ANIMALS, FOR SALE

WHO EVER said that comics are just for adults? Even kids like "The Adventures of Monkey" #1-4, $2.50 each, from WOMP, Prairie du Chien, WI 53821-2835

4201 HUMOR/FUNNY ANIMALS, WANTED

LITTLE LULU, Vol. 1 wanted. (Another Rainbow) Mint or used. Carey Fitzsimons 203-865-4902.

USAGI YOJIMBO TPB volume 2 first printing wanted. Warren Snider, 1842 East Del Mar Blvd., Pasadena, CA 91107-4725. 626-796-1054. sniderw@delphi.com

4204 IMAGE FOR SALE/ WANTED

SUPREME 1 Gold $6, Youngblood 0 Gold $10, Youngblood Strikefile 1 Gold $6 or all three $20. E-mail hodge@ionet.net if interested.

4210 MARVEL/TIMELY, FOR SALE

SILVER SURFER #s 1 NM $500. #2 NM $180. #3 NM $150. Also Iron man NM $300. all for $1000. (Buddy) Cantrell, 374 E. Paces Ferry Rd. Apts. 826-827, Atlanta, GA 30305. 404-231-5259 anytime.

WHAT IF? First Series #26 NM $1.50, #28 Daredevil by Frank Miller NM $5.50. Postage $1.50. Joseph Pormigiano, 74-56 260th Street, Glen Oaks, NY 11004-1123.

IF YOU'RE looking for a book, we probably have it! Call for free 80pg. catalog- We sell for less than many other auctions! 800-364-2948 ext. 305 www.JamesJReeves.com (code C1).

CAPTAIN AMERICA, 200 through 327 VF/ NM, missing 5 issues, 55 ppd. Jeff Dahlberg, 5130 N 2nd, Loves Park, IL 61111.

STAN LEE autographed "All-New All-Different X-man Masterworks" v.1 (1993 paperback, 1st printing), $50 ppd. Allen Ellis, 468 Timberidge, Covington, KY 41017. 606-572-5527.

MARVEL MASTERWORKS for sale, full set available. Comics On Parade 305-935-9981 or e-mail comxparade@aol.com

COLLECTOR BUYING High Grade Atlas/ Seaboard Comics, Red Circle Sorcery, ect. Paying up to 75% of Guide. Shaun Clancy, 18261 73rd Ave. NE, #A105, Kenmore, WA 98028.

AMAZING SPIDER-MAN #264, 266, 267, 274, 278, 365, 388 (collector's), $2.50@, 289 $12, 305 $6, all NM; $2 postage; Kent, 3997 Westover, Danville, VA 24541.

AMAZING SPIDER-MAN 318-320, 325 $3@, 245 $7, 261 $5, 262 $3.50, 284, 285, 293, 328 $5@ (NM); $2 postage; Kent, 3997 Westover, Danville, VA 24541.

PUNISHER (MINI) NM: 1 $20, 2 $10. Wolverine (mini) NM: 3 $12, 4 $15. Add $4. Barry Eller, 309 South Rowan Ave, Spencer, NC 28159.

FF #48 in VG for $150. Also have Hulk 181 in VF for $325. Much other stuff, just give a call 770-933-0839.

AMAZING SPIDER-MAN #20-#47 all in FN to VF cond., 27 issues, $950 postpaid. Robert 870-425-0614.

AMAZING SPIDER-MAN #16, VG- $50, #100, VF+ $130, #101 NM- $120, #102 VF- $50 all plus S&H. OBO all together. 909-989-7175. Box 1533, Cucamonga, CA 91730. vampis1boy@aol.com

SOME SCARCE: Mille the Model, 5, VFN, $150; Wacky Duck 1 (1948), VFN/NM $75; Frankie Fuddle 16 (#1), VFN $42; Movie Tunes 3 (VFN), $75; Little Lizzie 1 VFN/NM $95; Little Willie 21 (FN) $25. P&H $3. Jack 413-549-0852.

GHOST RIDER Vol.2 1-30 $37.95. Marvel Comics presents 71-93 $34.95. Marvel Tales 137-189 $62.95 NM-M. Shipping $4.95. Harold Starbuck, 13718 Wilderness Creek, San Antonio, TX 78231.

ASHCANS, VARIANTS, Limiteds, etc. Vampi, Shi, Crow, Spidey, X-Men, Spawn, Image, Giveaways, Witchblade, Wiz 1/2, more! 400+ promo cards, sheets, etc. Hundreds 99¢. Leave address 248-442-7726.

WOLVERINE/ X-MEN appearances! Alpha Flight #11, 13, 16, 17, 33, 34. $2 each/ $10 set. $3 shipping. Email: xavier2013@aol.com or send to Mark McCracken, 104 Lilac Drive, Horseheads, NY 14845.

GOOD COMICS, cheap! Pruning my collection: silver, bronze Marvel, DC, creepy. High grades and readers, below guide. Ambrose, 2208 Saratoga, Austin, TX 78733-1233. mikeargo@flash.net

MARVEL SUPER Heroes Secret Wars unread set, $400. Kitty Pryde and Wolverine 1-6 L.S. unread $90. Moon Knight set, mint $415. Sherry 540-236-5065 2-6pm EST.

AMAZING SPIDER-MAN, Most issues 42-100, various grades. Jim/Thor, TOS, TTA, high grades and readers. Below guide. Ambrose, 2208 Saratoga, Austin, TX 78733-1233. mikeargo@flash.net

VISION/ SCARLET Witch mini series 1-4, Maxi series 1-12, 16 NM issues for $19 includes shipping. Call 201-825-7659.

MARVEL/DC X-Men and Teen Titans 1982, NM $10. Fine $6. $3 postage! Jeff Gelb, 10100 Santa Monica Blvd., Los Angeles, CA 90067.

25 ASSORTED X-Factor $12. 25 assorted X-Force $12. 25 assorted Alpha Flight $12. 25 assorted Avengers $12. Todd Franks, 5284 SR 50, Webster, FL 33597.

4210 MARVEL/TIMELY, FOR SALE

SPIDER-MAN #34 $40, #45 $25, #60 $20, #71 $15, #95 $25, #82 & 89 $12ea. All FN. Peter Parker #1 $20 NM. Caputo, 62-10 80th St., Middle Village, NY 11379. 718-457-9203.

MCFARLANE SPIDER-MAN set 320-325 Assains Nation Story, 6 NM issues FM $35 includes shipping from Jim Houston, 201-825-7659, Email james.houston@worldnet.att.net

MCFARLANE SPIDER-MAN set 315-317 vs. Venom 3 NM issues for $35, 299 NM vs. Venom $25. Email james.houston@worlnet.att.net Call 201-825-7659.

MCFARLANE SPIDER-MAN set 312-314 3 NM issues $25, 306-310, 5 NM issues $40. Email james.houston@worldnet.att.net or call 201-825-7659.

MCFARLANE SPIDER-MAN NM issues 301-305 $20 each, 306-310 $15 each includes shipping. Email james.houston@worldnet.att.net or call 201-825-7659.

ROM SPACE Knight 47 issues between 20-75 plus 3 Annuals, Fine condition set $35 includes shipping. Email james.houston@worldnet.att.net

MARVEL SPOTLITE #2 FN- $25pp., #5 FN $20pp, #12 NM $20pp. Ironman #1 FN+ $70pp, #55 NM $75pp. 909-989-7175. Box 1533, Cucamonga, CA 91730. vampis1bay@aol.com

WEEKLY COMIC list- Avengers comics for sale. E-mail for list at frankd@sloanm.com or SASE- Frank, 2858 Bush Street, San Francisco, CA 94115.

WARLOCK, SPIDEY, Hulk, X-Men, Sub-Mariner, H. Torch, Man Thing, Fear, X-Factor, X-Force, Daredevil, B. Galactica, Iron Man, Tons more! Whatcha tradin'? Craig Smith, PO Box 60362, Pasadena, CA 91116-6362.

FANTACO CHRONICLES: Annual #1, 4 (Avengers) 5 (Spider-Man) $5 each. F.F. Chronicles $10 Daredevil Chronicles $10 all fine, postpaid. James Cassara, PO Box 18553, Asheville, NC 28814.

WEEKLY COMIC List, Fantasic Four. E-mail to frankd@sloanm.com or SASE to: Frank Derfield, 2858 Bush St., San Francisco, CA 94115.

SPIDER-MAN MAGAZINE, 15 issues, Winter '94, #1, 2, 4-10, #14- 18, mint $18 postpaid. Randy Crawford, Box 255, Minden, WV 25879. 304-465-0069, E-mail: mayzpulp@inetone.net

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4211 MARVEL/TIMELY, WANTED

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ANNIE TREASURY: FF Young Model Builders Club Giveaway; Spider-man Tulsa, Houston, San Antonio, giveaways; Strawberry Shortcake 7 wanted. Jim Mariotti, 911-M Manor Lane, Columbus, OH 43221. 614-459-1384.

WANTED- MARVEL L.P. from 1976- "Rock Reflections of a Superhero" with Spider-Man on cover. Also, Mad About Millie #3. Ken 303-745-4059, or kenottjr@aol.com

WANTED! What If 114, Grendel: Devil by Deed, Punisher Kills Marvel Universe, Goddess, Voodoo. Death Dealer. Rudy Junior, 72 Horn Lane, Levittown, NY 11756. Multi's needed!

LOVE ROMANCES with Jack Kirby art wanted. Paying double guide for #85 and #96. Tom Stein, 11 Elm St., Norwalk, CT 06850. 203-831-8065.

MILLIE THE MODEL 12, 19, 28, 31, 36, 37, 42, 48, 52, 68, 71, 84, 87, 89, 103, 106, 108, 109, 115 wanted. Jim Mariotti, 911-M Manor Lane, Columbus, OH 43221. 614-459-1384.

LI'L KIDS 10; Date With Millie (1st series) 3, 6; Linda Carter 4; Kathy 2, 10 wanted. Jim Mariotti, 911-M Manor Lane, Columbus, OH 43221, 614-459-1384.

STRANGE TALES 59; My Girl Pearl 1-4, 7; Patsy 82, 89; Patsy and Hedy 5, 29, 74 wanted. Jim Mariotti, 911-M Manor Lane, Columbus, OH 43221. 614-459-1384.

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ALAN MOORE'S Skizz wanted- trade paperback, send condition and price. Don Murphy, 6827 Pacific View Drive, Los Angeles, CA 90068. Also need MAxwell Cat collections.

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ACTION COMICS 95 VF, $225. Mark Drummond, 1302 North 49th Street, Apt. 10, Omaha, NE 68132. 402-553-5804 after 7pm.

ALL AMERICAN #61 FN $800, Spy Smasher #1 GD $225, All Hero comics #1 GD $100. Ohio, 419-868-1628. Email snakepitt1@aol.com

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GL #1, FA, $100; #2, 3 FA- $70 each. All 3 for $220 OBO. Write for complete description. John Pierce, 328 Powhatan, Columbus, OH 43204-1965.

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WWW.THEARTBOARD.COM/ROMITAMAN Over 300 pictured pieces: Kirby, Ditko, Romita, and more!!! Buy/ sell/ trade. Best artwork internet source. Updated daily!!! Wanted: Any pages Amazing Spiderman #39-297. Any!!! 1977-1980 Spiderman strips. Any!!! Nobody pays or loves this stuff more!!! Mike 330-296-2415.

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ROMITA SPIDER-MAN original art wanted! Absolute top dollar paid for any page, any issue! Contact: Aaron Sultan 919-954-7111. E-mail: spiderboop@aol.com

WOLVERINE TONY Daniel cover Marvel Shadows/ Light #1 signed framed matted great looking image. Can fax if needed $350. Call Ed 219-932-5728, 5-10 CDT.

PINUP ART, Good Girl art, Playboy cartoon art for sale, buying and trading. I can Email pictures. Mark Bigler, 801-392-2438. markbig@aol.com

AMAZING SPIDER-MAN #39, #40 pages wanted! Any page from those issues wanted! Also looking for Ditko Spider-Man #12 pages. Contact: Aaron "I Buy Romita" 919-954-7111.

KIRBY CAPTAIN America cover! #105 $5,000 Starlin Warlock/ Surfer art also available. Want Kirby Surfer art. Day 650-961-3505, eve. 408-378-9798.

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ORIGINAL COMIC, strip, illustration, pulp, fantasy art for sale. Ken Danker, Monster's Collectibles 888-504-3024. http://www.collzone.com/monster monster@collzone.com

TRADE ONLY: In the Days of the Mob #2 unpublished Kirby. Write: Steve Vano, 528 St. Clair Ave. W., Toronto M6C 1A2. 416-653-1148 days.

ROBIN III 4 cover Zeck; Netzer Detective 654 pg 1; Bissette Swamp Thing; Trading for Bagley's Amazing Spider-Man covers/splashes. Doug, 11 Stonerise, Lawrenceville, NJ 08648.

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BIGGEST DICK Tracy original art collector in the world giving best deals. Buying, trading, selling. Matt Masterson, 31 Maplewood, Malden, MA 02148. 781-322-2605.

MIRACLE MAN John Totleben artwork. Also Doctor Strange artwork by Michael Golden or Paul Smith. Contact: Mike Sweet 702-645-0662 or tomike@aol.com

METAL MEN any art by Andru and Esposito. Also any Metamorpho the Element Man especially covers. Tim Isaacson, Apt. 2204, 400 E. Ohio, Chicago, IL 60611.

ATLAS- 1950S Marvel artwork: covers pages, stories, precode especially wanted. Everett and Superhero- big plus. Rich, 650-917-8476, Fax 650-917-8478.

DOONESBURY, HOWARD the Duck, Rip Kirby, Cisco Kid, Lone Ranger, Bloom County. Send photocopies, price, condition to: Patrick Adzima, 5 Heather Road, Ellington, CT 06029-3610.

CORBEN CORBEN art wanted. I'm Koo-Koo or Qoo-Qoo for Corben art! Pages, prelims, sketches, paintings, covers, illos., Warren, VG, Fanzine, all. 732-946-0851. jfkelly@myhost.com

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SILVER SURFER Art wanted. Any cover by any artist. Any Kirby piece. Any Buscema Cover or Splash. Will pay top dollar. 650-961-3505 day, 408-378-9798 eve.

KIRBY ORIGINAL art wanted. Collector buying spreads, splashes, etc. 1965-1980. Complete books, too. Call Tod at 212-288-4560 or email todms@aol.com

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WANTED GOLDEN Age original art. Fine, Eisner, Crandell, Powell, Bailey, Wolverton. Ken Danker, Monster's Collectibles 888-504-3024. http://www.collzone.com/monster monster@collzone.com

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LOOKING FOR Sugar and Spike (Sheldon Mayer) original art. Willie Costello, 176 Park Lane, Trumbull, CT 06611. Email: wjccpamst@aol.com or fax 203-268-1047.

JOHN BUSCEMA art wanted: original art from Conan portfolio produced by SQP. Call or e-mail with info. 812-477-9752 or cm1000@aol.com

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KRAZY KAT real free Press Amsterdam, all four volume mint, first 1974-1975, $50 plus postage. Manny Sternschein, 711 Shore Rd., Long Beach, NY 11501. 516-432-3442.

"ISRAFEL- THE Life and Times of Edgar Allen Poe." F&R 1934, 95 illustrations/ photos, Ex-lib reading copy, $7. Frleta, 16279 Laurie Ann, Redding, CA 96001-9626.

8 BND Vols Harper's New Monthly Magazine 1800's $5 each plus mail. Dean, 8010 Esperanza Bay, Boynton Bay, FL 33436.

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BOOGUMS PRESS: The Man from U.N.C.L.E. The Wolves and the Lambs Affair by J. Hunter Holly. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069. 315-593-3454.

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BERNI WRIGHTSON'S "A Look Back" 1st Edition, Bob Peak "Vision" Exhibition Catalog (Japan). Bowen Hellboy Bust. Brian Postman, 238 East 24th St., #2A, New York City, NY 10010.

COBRA TRAP by Peter O'Donnell (Modesty Blaise) HC/PB. Anyone have checklist of Edward Aaron's Sam Durell books? Delmo Walters, 939 Woodycrest Avenue #416, Bronx, NY 10452.

ALEX TOTH sketchbook hardcover (signed); History of DC Universe (gold edition with pin); Astro City (S&N); Miracleman hardcovers. Ivan, 506 Clement, S.F., CA 94118. 415-387-2272.

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MARVEL COMICS Index 1976-? magazizne size, published by G&T Enterprises #'s 1, 10, 11, 12A, 12B, 13A, 13B, 14. Ron 608-589-5980 evenings or leave message.

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DOC SAVAGE 1st prints #12, 17, 25 G all- $7.; Peanuts, 9 different 1960s-70s, $9, ppd. Mike Robertson, Box 372, Maple Valley, WA 98038.

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5 STAR Trek and 5 Sci-Fi or Fantasy paper backs, $13 ppd. Frank Brevard, PO Box 2492, Oshkosh, WI 54901. collexch@northnet.net

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PLAYBOY, PENTHOUSE, People, Circus, Preview, Us, Song Hits, Hit Parader, TV Guides, Stereo Review, Guitar Player, Real West, Inquiries, LSASE! Frick, Box 113, Jonesboro, IL 62952.

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FORTEAN TIMES: Journal of Strange Phenomena #78 (December 1994) thru #110 (June 1998). Glossy, full-color $1 each plus postage. S.Dorne, 191-H Oakland St., Manchester, CT 06040.

EERIE, EPIC Illustrated, Mad Special issues, Savage Sword of Conan. Phoenix Enterprises, 223 Fairview Rd., Erin, NY 14838. 607-796-2547. jrhillerin@aol.com

CASTLE OF Frankenstein #14, Captain Kirk and Mr. Spock on cover, some pages loose but complete $8 ppd. Cliff Gemmell, POB 740982, Arvada, CO 80006.

NATIONAL LAMPOON specials lot, 2 Best Of, Comics, Sunday Newspaper Parody, Bicentennial Calendar, 2 others. Nice condition. $50. Thomas Hof, Box 2935, St. Louis, MO 63130.

JEDI KNIGHTS.. Pre-order Darkside Magazine's Resurrection issue and get our Omega issue absolutely free! Life and Death! $4. Monolith Graphics, 1171 Pomona, Cleveland, OH 44121.

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CELEBRITY SLEUTH- I moved- nobody here sells it. Last issue I got, vol-II#4. Have comics/ mags. to trade. G. Tilley, 2416 Delaware, Springfield, IL 62702.

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PHILIP K Dick stories from Amazing, IF, Imagination, Galaxy, etc., and old bike ads (Schwinn, Columbia, etc). Don Walsh, 323 Buchanan, Alexandria, VA 22314-2105. 703-548-5742.

STARTLING MYSTERY Stories 8. World Wide Adventure 3. Thrilling Western 4-5. Marion Zimmer Bradley 4, 6. Gary Helfrich, 1635 Westley Court, Fort Wayne, IN 46845-6129.

WANT COMIC Book Marketplace 25, 28, 30, 32, 33, 35, 39, 45, 46. Reading copies are OK. John Kaminski, 8421 Zimmerman Road, Hamburg, NY 14075.

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CRISIS ON Infinite Earths promo poster app 20x24" Perez art exc. cond. $15ppd. Kingdom Come large poster $7.50 ppd. Dan, 403 W. Hampton St., Leesville, SC 29070. 803-892-6495.

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4111 Black & White, Wanted
4120 Classic, For Sale
4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse Wanted, For Sale
4130 DC, For Sale
4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
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4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4204 Image, Wanted/For Sale
4207 Malibu, Wanted/For Sale
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
4220 Science Fiction/Horror, For Sale
4221 Science Fiction/Horror Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant/Voyager, Wanted/For Sale
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
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4321 General Comics, Wanted
4400 Original Art, For Sale
4401 Original Art, Wanted
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4411 Big Little Books, Wanted
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4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
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4660 Miscellaneous, For Sale
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4721 Video Games, Wanted
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4630 TRADING CARDS FOR SALE

SINGLES, SETS, promos. SF, Pirates, Cinema, adventure, war, humor, horror. LSASE for nicely illustrated catalog. Biff Smith, POB 40434, Phoenix, AZ 85067-0434. Cool website: paradisecollectibles.com

WILL TRADE Magic the Gathering: beralish hero, Atog, Statler. For Transformers cards. Send to: Ms Novalee Percefull, 2991 Kelly Rd., Aledo, TX 76008. Thanks.

FLAMING CARROT card set $30, Marvel Stickers 1967 #'s 5, 12, 19, 23, 25, 28, 32, 38, 42, 45 $3 each. Also have approx. 27 1975 Marvel stickers $2 each. Dan 803-892-6495.

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$6 MINT boxed sets, Bush league, Friendly Pictures, Coup D'etat, Drug Wars, Foul Ball, more. Paul Bocci, 53 Berkley Street, Valley Stream, NY 11581. 516-791-2182.

ZORRO TRADING cards, color, from 50s TV series. VG. Near complete set. Available for best offer. Wanted: Supergirl movie cards. John, 328 Powhatan, Columbus, OH 43204.

FREE CARDS always accepted! We sell ours @ 50% off book. Duke Card Co., 16 Middle Lane, Westbury, NY 11590.

SNOW MATTER- no gray matter to check our prices. Duke Card Co., 16 Middle Lane, Westbury, NY 11590. Always free advice!

BUY HIGH- sell low. Try Duke Card Co. 16 Middle Lane, Westbury, NY 11590. dukelabs@specdata.com

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1999 SPECIALS- now 50% off book prices on our non-sports sets and chase. dukelabs@specdata.com Duke Card Co., 16 Middle Ln., Westbury, NY 11590.

FOR SALE, Hotshots Dare to Bare, Davinci, signature ed., Galaxy of Sex, superstars, Hotshots I, Girls II, III. Louis Bosse, 1120 Aurora, Muskegon, MI 49442.

CARD SETS! Free shipping. Alien Legacy $13, Spawn Toy Files $13, South Park $13, Another Dawn $12. Sandra DeFazio, 70 Cody Place, Staten Island, NY 10312.

THE LOOSE Confederation of card collectors- We trade, buy and sell- Help each other make sets! Write: Frank Hannon, 15 Ohio Ave., Newton, MA 02164-1320.

DINOSAURS ATTACK Gum cards, 18 unopened packs in store display box (3 different wrappers), $24 postpaid. DC Sunbeam stickers, 6 different, $10 postpaid. Terry 215-627-7258.

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OVERPOWER CARDS wanted! Power Leech, Any Missions, Batman Hologram, OverPower Inserts. Contact: Rich, 2335 South California, Chicago, IL 60608. 773-254-6805.

WANTED: NON-SPORT Cards from 30's and 40's. Will buy on trade. Write: Charles Johnson, Gibbon, MN 55335.

PROMOS: ANY Road Warriors, any rock cards, Roy Rogers T1 thru T5, San Jose History 2, 3, 4. Art, 107 Brook Circle, Danville, VA 24541.

SPELLFIRE WANTED- will buy packs or boxes- any quantity! Also other CCG's if available! Mark Farace, 6577 Arsenal, St. Louis, MO 63139.

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ADVENTURE, COMEDY programs from Golden Age of Radio for sale or trade. Write to: Warren Scott, 312 Brookline St., Weirton, WV 26062.

4660 MISCELLANEOUS, FOR SALE

SEXY VIDEOS, photos, audio, etc. Scream queen Debbie D. as Destiny, Vampire Mermaid, scary monsters mag 5 time yr. 1657 Fairway #106, Jenkintown, PA 19046.

COMICS, ACTION, Figures, RPG, Sci-Fi, Anime, Models, Pins, Older Items, Need money. davtrip@hotmail.com or dtt@stufforsale.com mention this ad.

OVERSTREETS #6 $55, #7 $50, #9 $40 autographed booklet Howard Cosell, Don Meredith, $150. plus shipping. http://www.spaceports.com/~spike3 http://www.bnpages.com/collecting/vinylrecords

NEW EROTICA catalog available. Nicely illustrated. VHS movies, books, lead figures, more. State over 21 and include $1. Biff Smith, POB 40434, Phoenix, AZ 85067-0434.

LOOKING TO order new comics by mail. Write to FFAST, PO Box 690346, Quincy, MA 02269 for our jammed packed catalog. Simply the best!

AMERICAN BANDSTAND puzzle 400 pieces 18" Jaymar MIB, The Creature From the Black Lagoon puzzle MIB. Devitt, PO Box 217, Salisbury Mls, NY 12577-0217.

VIDEO MANIA! Russ Meyer flix! Hong Kong action! Godzilla! Anime! Schlock, sleaze, horror, sci-fi! Most tapes $10. Send $2 for extensive list to: Jim Watnem, 5631 Eastway #4, Greendale, WI 53129. Or call 414-421-2420 evenings.

FROM HELL #1 $8, Star Wars Taco Bell toy set $30. Kamen Creepshow poster (large) $25. Dan Goulding 803-892-6495.

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EWOKS- TWO stuffed 12" tall Ewoks. Wicket and Latara from 1983. $10 each or $15 both, plus postage. Brett 719-265-1896, 5-10pm MST, M-F.

G.I. JANE first series Helicopter Pilot for sale. Blonde. MIMB. $40 ppd. Write to: Bryan D., 4257 Lester N.E., Grand Rapids, MI 49525. Thank you.

TREASURY EDITIONS F-4, F-5, C-21, C-22, C-23, C-26, C-28, C-30, C-31, C-35. Marvel 2001 1-4, 74 Holiday Grab bag, Bicentennial Battles, Savage Fists of Kung Fu. Dan 803-892-6495.

COMICS, CARDS, books for sale or trade. Your list for mine or SASE. Rodney Morales, 204 East Shaw St., Charlotte, MI 48813-1908.

HOWARD STERN, channel 9 show, early 90's, 5 VHS tapes, 5 hours each, $17 each, ppd. K. Dillon, 2045 E 28th St, Brooklyn, NY 11229.

WATCHES: 1993 Limited, Death and Spider-Man $75 each, Penthouse Comix #1-5, #7 all 6 $30, Cry for Dawn's Last Poster $9, shipping. 576-679-2642 evenings EST.

KISS VIDEO 1976 thru 1979 videos, TV appearances, commercials, interviews, 3 hours, $20 ppd. Kevin Dillon, 2045 E. 28 Street, Brooklyn, NY 11229.

VAMPIRELLA STATUE, Graffiti $850 Vampirella (Warren) #3, F+, $170, #113, VF $250, Vampirella (Harris) #1-4 $40, rare Venom #1 (black) $150, shipping. 516-679-2642, evenings EST.

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NEW! HOT! From Oneshot! Dr. Klot's Twisted Tales #1... Mark Bod'e Cover, W/ trading card, $1.50 plus $1 p/h to :Oneshot, Box 474 Stafford Springs, CT 06076. Retailers order from FM International.

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FM INTERNATIONAL, One Shot Press! Nice Mix! Retailers, order Oneshot from the request line! FM International. Preview us on line at http://www.javanet.com/~oneshot/oneshot.htm

SELENA (MOVIE) large promo banner (3'x5') w/Jennifer Lopez. Scarce 1997 Budweiser full-color promotional only flexible plastic with hanging cords. Unused. Best offer. Doug 512-572-8658. daze54@hotmail.com

4661 MISCELLANEOUS, WANTED

VHS TAPE of CMT Showcase 11/98 with Dolly Parton $10 ppd. Predator vs. Judge Dredd #3, no- misprints $3ppd. Mark Klein, 147-69 78th Rd., Flushing, NY 11367.

WANTED TVLAND on video in particular: Mannix, Green Acres, and Flip Wilson. All replies tvunderdog@aol.com or J.W. Guenther, 3 Kim Valley, Trenton, NJ 08620-2611.

COMIC STRIP Character Items. Toys, books, premiums. 1920s-1950s original art work, sketches. Buying pulp magazines and BLBs. James Doyiakos, 2221 W. Lawrence, Chicago, IL 60625-1903.

WANTED: VIDEO copies of: "The Dot and The Line"; "Sweet November"; and "Jacques Brel is Alive and Etc."; Zanvil, 228-G Freedom Drive, Belleville, IL 62226.

CONAN O'BRIEN "Starring" sketches: Anyone have these on tape? Looking for one in particular (Big Headlights). Delmo Walters, 939 Woodycrest Avenue #416, Bronx, NY 10452.

SOFTWARE WANTED for Apple IIc. 5-1/4 inch disks only. Softdisk, Uptime, Beagle Brothers and Appleworks. Jim Seeber, 3420 Rork Road, Hastings, MI 49058.

OLD CALENDARS from 1950-1960's, must be in pretty good shape. Please send list with prices and condition to: Scott Talmadge, 304 Major Avenue, Staten Island, NY 10305. Or E-mail: charlyhoho@aol.com

CHRISTIAN COMICS, strips, tracts with sequential panels- older, newer, esoteric? original art; comics- related sheet music. Harry Miller, 190 Peach Blossom, Bowling Green, KY 42103. 502-843-2300.

SMASHING PUMPKINS, tee's, rare VCR concert tapes, TV appearances etc., also old toys wanted. E-mail me: warploo@webtv.net or call 304-489-9307. Write Shannon McIntosh, PO Box 155, Mineral Wells, WV 26150.

4661 MISCELLANEOUS, WANTED

BATMAN ANIMATED series episode "Sideshow", 1970s Spiderman TV episodes, Hanna- Barbera cloth bread sticker "Goober and Gilly". Jeff Mirrione, PO Box 2212, Hollister, CA 95024.

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TWO FACE bookends from WB. Larry Ekstrand, 5237 Capitol St NE, Fridley, MN 55421. 612-571-6965.

HOT WHEELS collector looking for older cars from the 1960s and 1970s. Check your attic and closets and give me a call! Gene 281-347-0648.

FOOM, PUNISHER #1 (1998), Flash 140 (1998), Thor 500, Crazy. E-mail: amiller12@aol.com Allen Miller, 160 Foxworth Drive, Jackson, TN 38305-6707.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: http://www.greenmodels.com

HOBBY EXCLUSIVES! New action figures featured every month. Free catalog. Trading Card Workshop, PO Box 18362, San Jose, CA 95158. 408-448-0447 (phone/fax). tcworkshop@aol.com.

SUPERIORITY: YAQUINTO 1981 Mint Invasion of Europe game for two players. Level one. $15. $5 P/H. Gernert, S.H.V., 2110 Payne Street #011, Louisville, KY 40206.

BULLMARK ROBOTS, Takara aliens, Ideal Robot Commando, large shogun warriors, Godzilla, Rodan. LSASE for toy catalog. Biff Smith, POB 40434, Phoenix, AZ 85067-0434. Website: paradisecollectibles.com

SPIDER-MAN PAPER tablecloth by C.A. Reed for sale. Circa 1980 MIP $10 postpaid. Call to reserve. Rich Yanchus 570-829-2484 6-10pm EST. Thank you!

TOYFARE STAR Wars X-Wing $35, Tapestry Picard $25, Fairchild $30 or Thollan Web Spock $25, KISS letter set $60, all postpaid. Steven 973-857-3960.

FAMOUS COVERS Spider-Man electro target exclusive twin pack. $50 plus $4 S&H. Adam 770-792-2289.

BATMAN CARTOON Die-cast collection #70769 J.C.Penny exclusive in die-cut box, 8 pieces 2 of them, exclusive, $50 postpaid. 212-979-9205. Ians, 1151 2nd Ave., NY, NY 10021.

STAR TREK Hallmark ornaments Shuttle, $38; Enterprise 1701D, $85; Playmates series 1 Borg, $12. All ppd. C.M. Taylor, 6708 Parsons Blvd 6B, Flushing, NY 11365.

KISS LUNCHBOX, good, edge wear, scratches, VG Thermos, $85 lot, Laugh-in lunchbox, F/G, rusty edges, G/VGF thermos, $40 lot! Postage extra. Terry 215-627-7258.

4701 NOVELTIES, TOYS, GAMES WANTED

BUYING OLD role playing games like D&D. No collection too large, send list to: Mike, PO Box 5203, Kendall Park, NJ 08824. StackMC@aol.com.

1970'S ULTRAMAN dolls wanted. Visit my web site: http://www.netcom. com/~mnagata.com/ultra.html The ultimate Ultraman toy collection on the web.

BETTY BISQUE Statue Kitchen Sink from 1989? Based upon Dave Stevens "Wow" poster in Rocketeer story. Unpainted, no box OK. Cliff 303-424-8762 message or evenings.

FROM THE 70s, Marvel Mania posters, Mead notebooks and folders, hard cover Overstreet Guides from any year. Hal Reed, 320 Parkshore Drive, Columbia, SC 29223.

JUTLAND 1916, war game by Avalon Hill, will trade comics or cash. Write Don Phanevf, 3800 East North St #30, Greenville, SC 29615.

SUPERMAN WANTED! Batman wanted! Wonder Woman wanted! I'll buy your old or rare DC character collectibles. Write me! Danny Fuchs, 209-80 18th Avenue, Bayside, NY 11360.

JUDGE DREDD 12" Medicom figure, also Fujiko Medicom figure, Sub Zero Female Bodybuilder figure. Delmo Walters, 939 Woodycrest Ave #416, Bronx, NY 10452.

MARVEL HOT Wheels and 7-11 Slurpee cups. Also, 70s Spider-Man toys. Write: knappleli@aol.com

SUPERMAN ANIMATED Darkside figure wanted Kenner 1998, Kenner Alien 24" 1979 release, Japanese toys- Astroboy, Gigantor. Eric Loesch 757-368-8500. eric.laurie.loesch@worldnet.att.net

GLIDER PLANES of the Marvel Superheroes wanted from the 1960's. Please contact me with price. John Atwater, 7213 Parkside Pl., Rancho Cucamonga, CA 91701.

4710 ROLE-PLAYING GAMES

OUT OF print and bygone era fantasy & strategy board games. Many mint in shrink wrap. Comprehensive 300 plus item list, $1. Gernert, S.H.V., 2110 Payne Street, Louisville, KY 40206.

4721 VIDEO GAMES WANTED

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COLLECTORS CLUB needs new members. Receive bi-monthly digest newsletter publishing member art, fiction, letters. Send stamp for information brochures. S. Dorne, 191-H Oakland St., Manchester, CT 06040.

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GOLEN FUNNIES #1 VG best offer, Al Williamson sketchbook limited numbered edition best offer, 100 comics $19.95. Bob Ranken, 25012 Wiley Canyon Rd, Newhall, CA 91321.

FANTASY ADVERTISER/SF Advertiser 10 issues (1948-54) all $60. Etherline (1950s Australian SF) 24 issues $50. Weirdbook 11-14 $10. Everything $100. Certo 914-566-4188.

4801 FANZINES, WANTED

CENTAURIAN SENTINEL fanzine: Looking for issues #2 and #26. Copies OK. Also want other B5 items. hasshine@tiac.net. Lorraine, PO Box 5121, Manchester, NH 03108.

EARLY FANZINES wanted. Original collection preferred. Dan Fleming, 515 Boulder St., Lawrence, KS 66049. 785-841-5775.

COMICS SCENE Vol 1 #5 Sept. 1982. Contact: Gary, 8916 Blomberg St SW, Olympia, WA 98512. E-mail grossfam@olywa.net. Tel. 360-352-0432.

TARZINE #6 Edgar Rice Burroughs fanzine, original or photocopy, will buy or trade. Richard Dumont, 750 Whittemore Rd., Middlebury, CT 06762. 203-598-3529, rdumont792@aol.com

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N.Y. HERALD Tribune. 4, 19, 54 color Sunday comics. Includes Sherlock Holmes, Jett Scott, Saint and more! Terry, 6 mid-1950's full/half pages. Ben Bolt, 9 half/third, 1950s. Offers. Bob Pollak 718-834-0212.

MENOMONEE FALLS Gazzette. 101 issues between 62-232 (mostly lower numbers), $300 postage incl. Money order only. Robert Lautenbach, 4569 N 68th, Milwaukee, WI 53218. blauten@execpc.com

4901 NEWSPAPER STRIPS, WANTED

BUYING COLLECTIONS, Puck sections, Spirit tabs. Phone/ Fax 510-666-0732. Starland Strips, 1563 Solano #155, Berkeley, CA 94707.

BUYING PRE-1930 Sunday pages, full color fulls! Paying high prices! See my "Todays Collector" ad! Michael Dice, Drawer 1748, Cortez, CO 81321. 970-564-9018. E-mail: oldcomix@fone.net

We have "WANTED" categories to fit your needs.

FANDOM FRIENDSHIPS

as told to SHEL DORF

Joe Caporale: The average comics fan

I usually write about celebrated people but, since this column is about friendships, it's a good thing to occasionally write about someone the average fan doesn't know.

His name is Joe Caporale. He's a grandfather in his 50s and is a lifetime comics fan who works in the technology world here in San Diego. He's very good at his job, always there for the company. His lunchtimes will often find him in comic-book stores, which he sometimes visits several times a week.

During T.A.G.'s visit to the Kirby home, Caporale posed with Jack (above) and Roz (below) Kirby, each of whom held an example of Jack's prolific body of work.

Photos by Shel Dorf

"When you look around comic-book stores these days, you'll see a lot of guys like Joe."

– Shel Dorf

And he buys comics.

And he reads comics.

And he has opinions about them.

In short he is "Everyman," the guy who is there for his family, his job, and his relaxation. When you look around comic-book stores these days, you'll see a lot of guys like Joe. Without him, the whole business would be bad off. When kids bought comics in the Golden and Silver Ages at a dime or a quarter a comic book, they could afford them.

But the business of today is very different. Longtime fans like Joe are amazed by what comic books have become.

There is an explosion of new talent. Technology in printing allows writers and artists to create special effects that are beautiful and terrible to behold. It is an emotional impact just to open a comic book these days. Time spent in front of the comics racks gets longer and longer. And nobody yells at you when you put down the comics, if you're not going to buy.

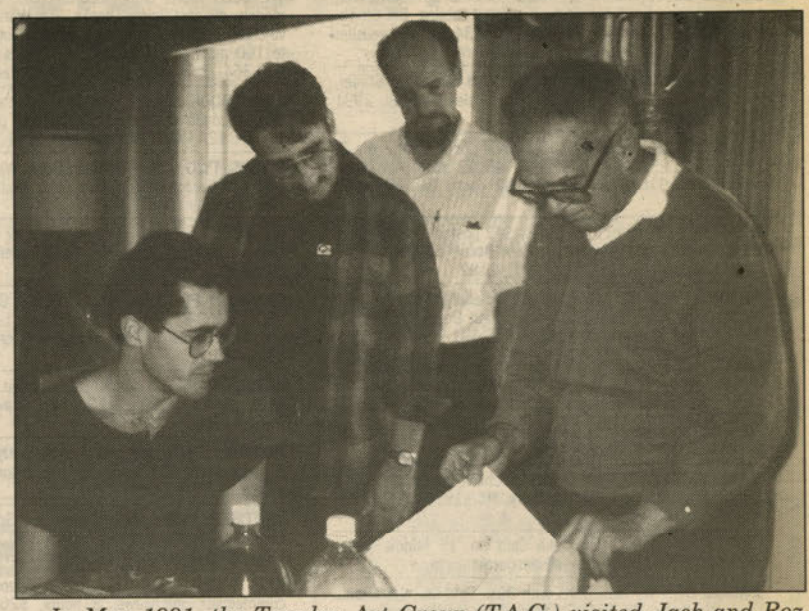
But, if you really want an even playing field, you buy a copy of *Previews* and take a few hours to read it cover to cover. Joe is selective, careful in what he buys. CDs, videotapes, games, and comic books all reach out for his cash. There's a *Star Wars Monopoly* game that looks like great fun. Little pewter figures are works of art. To writers, pencillers, inkers, and colorists, we add sculptors. Owners of comic-book stores take risks, as do publishers and distributors.

So when simple, unassuming Joe walks through the front door, he's a welcome sight. His presence is what the business is all about. He finds something new. And he calls me. And I call him. And we talk about the business.

Joe is a good artist but doesn't use it as a career. So, instead of being a slave to the drawing board, he keeps it as an entertainment. He can afford it, and his wife respects his love for the comics. He has opinions and we talk the "biz."

I'm reminded of *Sunset Boulevard* when Norma Desmond talks about "those wonderful people out there in the dark." You can say the same about comics readers — but we do it in the light.

I met Joe when we both belonged to a life drawing class Brent Anderson started when he lived in San Diego. About 15 of us got together every Tuesday, hired a model, and just drew. We called it T.A.G. (Tuesday Art Group), and it lasted several years. Many used the sessions to sharpen their drawing skills while they worked doing video games, computer animation, and comic books. But we also had some friends of the media (one comics-store manager) who liked getting together.



In May 1991, the Tuesday Art Group (T.A.G.) visited Jack and Roz Kirby. Caporale is second from left.

My favorite part was when we went to Denny's after the class. We had a big booth in the back, the waitresses knew us, and we had a lot of "kibitzing." Somewhere, someone had our "Jambook," which we sketched in every week.

But, like all things, it ended. Brent moved back to his roots in Northern California, married Shirley, and had a child.

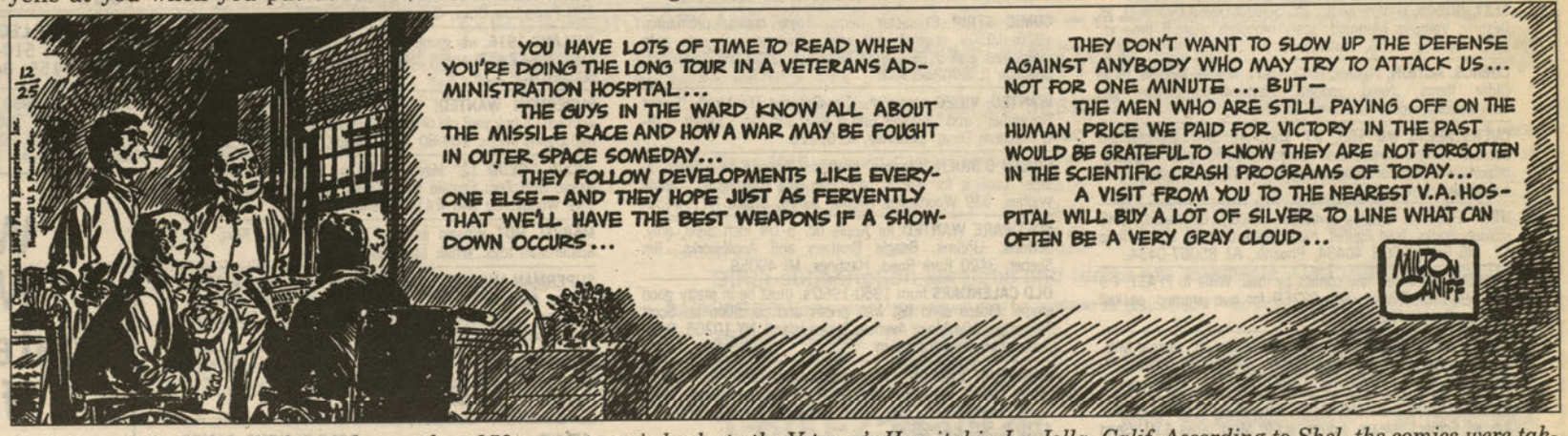
Some moved on to better jobs out of the area. Jeff Ranjo went back to school (Cal Arts) and was grabbed by Disney Feature Animation. (He does storyboards and character design in Burbank, and his cubicle neighbor is Alex Nino.)

Another T.A.G. guy, Scott Benefeil, has done many comic-book pages and is developing a parallel acting career. He was in the TV series *Pensacola Wings of Gold*.

Rick Johnson, Roger Robinson, Joe Chiodo, Eric Shanower, Ed Brubaker, Ron Thompson, Jim Gorham, Reg Mizel, Henry Pickens, Meegan Wheeler, Maurie Manning, Patrick Moran, Peter Jones (our favorite model and ***CBG*** subscriber), Dave Federson, Ben Montag, David Descoteau, Beata Csanadi, Jim Busike, Ben Herrera, Ken Myer Jr., Rick Schmitz, "Doc," Ellis Goodson — all are enjoying good careers. Joe and I (the "older guys") just keep on keeping on, if you know what I mean. Once in a while, an exciting new talent shows up, and it is important to give these kids a boost up the ladder.

Joe helped Michael Turner (of *Witchblade*) get his first art job in San Diego before he joined Top Cow. Joe and I are having fun watching Mike make a name for himself. (He's still a great guy; success has not changed him.) I took him to his first con and take no credit beyond that.

This is just to say, "Thank you for being my friend, Joe" — and to thank all the other "Joes and Janes" who buy comics.


12/25
YOU HAVE LOTS OF TIME TO READ WHEN YOU'RE DOING THE LONG TOUR IN A VETERANS ADMINISTRATION HOSPITAL...
THE GUYS IN THE WARD KNOW ALL ABOUT THE MISSILE RACE AND HOW A WAR MAY BE FOUGHT IN OUTER SPACE SOMEDAY...
THEY FOLLOW DEVELOPMENTS LIKE EVERYONE ELSE—AND THEY HOPE JUST AS FERVENTLY THAT WE'LL HAVE THE BEST WEAPONS IF A SHOWDOWN OCCURS...
THEY DON'T WANT TO SLOW UP THE DEFENSE AGAINST ANYBODY WHO MAY TRY TO ATTACK US... NOT FOR ONE MINUTE ... BUT—
THE MEN WHO ARE STILL PAYING OFF ON THE HUMAN PRICE WE PAID FOR VICTORY IN THE PAST WOULD BE GRATEFUL TO KNOW THEY ARE NOT FORGOTTEN IN THE SCIENTIFIC CRASH PROGRAMS OF TODAY...
A VISIT FROM YOU TO THE NEAREST V.A. HOSPITAL WILL BUY A LOT OF SILVER TO LINE WHAT CAN OFTEN BE A VERY GRAY CLOUD...
MILTON CANIFF

In late 1998, Caporale donated more than 250 current comic books to the Veteran's Hospital in La Jolla, Calif. According to Shel, the comics were taken to the hospital by ***CBG*** *reader Mike Rossi, who also donated a stack of old* ***CBGs****. "I wish people from all over the country would do the same," Dorf added. "Veterans of all the recent wars are represented in these hospitals. Some of them still wake up each day coping with broken bodies,* ***etc****." More than 40 years ago, Milton Caniff, whom Shel worked with for many years, expressed similar sentiments in a* ***Steve Canyon*** *strip, reprinted above.*

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Advertising
700 E. State St., Iola, WI 54990-0001

COMICS BUYER'S GUIDE
700 East State Street
Iola, WI 54990-0001
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)
http: //www.krause.com

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., Feb. 2, 1999	1319	Feb. 26, 1999	Tues., Feb. 23, 1999	1322	Mar. 19, 1999
Tues., Feb. 9, 1999	1320	Mar. 5, 1999	Tues., Mar. 2, 1999	1323	Mar. 26, 1999
Tues., Feb. 16, 1999	1321	Mar. 12, 1999	Tues., Mar. 9, 1999	1324	April 2, 1999

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. Eighth Page (4-⅞" x 2-⅝")	$103	$101	$99	$95	$87
B. Quarter Page Vertical (4-⅞" x 5-⅜")	$195	$192	$188	$180	$164
Quarter Page Horizontal (10" x 2-⅝")	$195	$192	$188	$180	$164
C. Half Page Vertical (4-⅞" x 11") or	$303	$297	$291	$279	$255
Half Page Horizontal (10" x 5-⅜")	$303	$297	$291	$279	$255
D. Full Page (10" x 11")	$546	$536	$525	$503	$459

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Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

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Super Trader

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1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$114.00	$112.00	$110.00	$105.00	$96.00

C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

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A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

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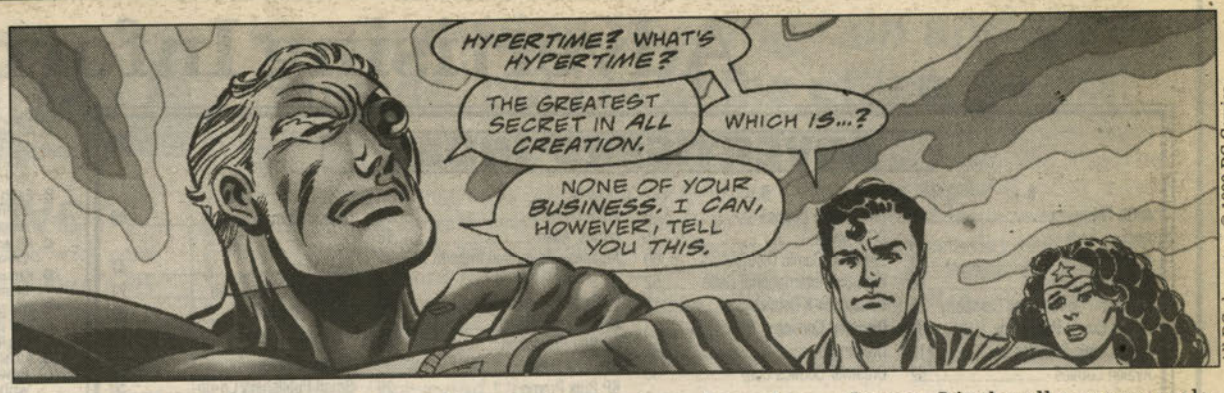
HYPERTIME? WHAT'S HYPERTIME?
THE GREATEST SECRET IN ALL CREATION.
WHICH IS...?
NONE OF YOUR BUSINESS. I CAN, HOWEVER, TELL YOU THIS.

All DC characters © 1999 DC Comics.

Lots of fans are writing me (mostly via e-mail) asking what I think of Hypertime.

By Maggie Thompson

More and more comics series and arcs are showing up in bookstores as well as comics shops, because more and more comics stories are being preserved in trade-paperback format following their initial release in periodicals. (This is nothing new for fiction; Dickens and Doyle alike showed off stories first in magazines and only later collected them for better preservation — and more income.) ***Booze, Broads, & Bullets*** (Dec 98, Dark Horse, ISBN 1-56971-366-9, "fifteen bucks") reprints 11 of Frank Miller's *Sin City* short stories — including longer items like "Silent Night," released (Nov 95) as a stand-alone $2.95 comic book. The term "longer" is relative; you can read the entire hard-boiled volume on your lunch hour, if you barrel through the stories without pausing to examine the detail. And, indeed, that's the way comics readers have been trained to consume picture stories. But pause. Examine. Admire the techniques of a master. Glance through it in the shop and take it home for many rereadings of Miller's gutsy, *noir*, dark dark dark stories involving many nasty folks in a nasty city. Check out Miller's ways of making readers care about the tough and the weak in the dark world.

For most of America, there are various definitions of Hypertime. April 15 represents Hypertime to many, while for others it's the last couple of shopping days before Christmas. But for comics fans, Hypertime is the concept introduced in the second issue of the excellent *Kingdom*, Mark Waid's follow-up to *Kingdom Come*.

At the climax of *Kingdom*, the heroes of the DC universe find themselves confronted with "the greatest secret in creation." To me, that would have to be the mystery of Pauly Shore's continued popularity, but, instead, we learn of the existence of Hypertime: the revelation that "the universe ... is actually a part of an unpredictable multiverse, an infinite realm of parallel worlds where reality as you know it has taken different twists and turns. Where fallen allies live on ... where tragedies can be turned to triumph."

This, of course, will come as no shock to anyone who was clued in to the same thing by sources as diverse as Larry Niven's "All the Myriad Ways" or even The Watcher back in the first issue of *What If?*

For that matter, I even put forward my own theory several years back in this very column. What I wrote was:

I think that time is constantly in flux. That there are fault lines in the time stream, and they're constantly shifting in thousands of little subtle ways, just like tremors rearranging California real estate. Or think of time as telephone lines stretching from the present backward to infinity (kind of like *Bill and Ted's Excellent Adventure*) and you get line noise that screws the connection up. It's part of your day-to-day existence, and you accept it and move on.

Proof? That's easy.

Ever walk into a room to get something and suddenly you can't remember what it was you wanted?

Ever put something down, go back, and look for it, and it's not there?

Ever run into someone who greets you as if you're old friends, and you are absolutely clueless as to their identity?

We chalk it off to lapsed memory, but it's not. It's Time Burps. You can't remember what you wanted in the room, because time just Burped, and suddenly the reason you went in there ceased to exist. The item you put down has vanished, because time Burped, and you never put it there in the first place. Your newfound old friend, in his or her past, was a close buddy — but in your own past, you never met.

The thing is: I floated the notion and then did nothing with it. Mark brilliantly (and independently, I'm sure — as if he's going to remember a passing concept that was part of a *BID Timecop* review) expanded on that same notion.

"Off the central timeline," we're told, "events of importance often cause divergent 'tributaries' to branch off the main timestream ... On occasion, those tributaries return — sometimes feeding back into the central timeline, other times overlapping it briefly before charting an entirely new course. An old friend is suddenly recalled after years of being forgotten. A scrap of history becomes misremembered, even reinvented, in the common wisdom." Mark called them "hyper-time fluxes," which is certainly infinitely classier than "time burps."

What do I think? I think it's the best scab yet.

The continuity of long-time comics companies invariably creates wounds. The passage of time renders origins and events problematic, if you have any intention of trying to keep the characters current. And whenever one of these wounds becomes too big, too gaping, the companies try to do something about it. Try to heal it, scab it over. Sometimes topical references are just thrown out wholesale, origins rebooted with no other explanation than, "We're the publisher. We say so."

Other times, the scab is more creative. But what makes a truly creative scab is its simplicity, its elegance. The first great scab was the revelation that the Golden Age DC heroes were alive and well and living on Earth-2. In one shot it solved the problems of fans who were wondering where Jay Garrick, Alan Scott, and the rest of the bunch got off to.

The problem is most comic-book creators are kids at heart. And you must remember perfectly well the eternal link between kids and their scabs. You just can't ... resist ... picking at it. It sits there, big and inviting, hard and crusty, like nothing else on your skin, and no matter how much you know you shouldn't, you just keep going back to it and fiddling with it.

Which is why, a mere decade or so after its inception, Earth-1, Earth-2, and their offspring had swollen to such unwieldy proportions that *Crisis on Infinite Earths* was required to get rid of it. But even *Crisis* couldn't quite be left alone, as people tried to sort out the fallout — and, 37 incarnations of Hawkman later, we had *Zero Hour*, and even that's kind of confusing, as fans dispute what counts and what doesn't count, what's part of continuity and what's moot.

Mark Waid, in laying out Hypertime, even seemed to fire a broadside at continuity mavens, recasting them as The Linear Men and writing, "They're too linear. They're vested in enforcing an inflexible view of reality ... They think orderly catalogued continuity is preferable to a kingdom of wonder." Basically he's saying, "Let the creators alone to tell the best stories we can and stop obsessing about how it ties in with comics published years ago."

Hypertime is the comic-book equivalent of the moment in *Fiddler on the Roof* when two men are in dispute and Tevye the dairyman allows that both of them are correct in their opposing views.

"He's right ... and he's right? They can't both be right," a villager chides Tevye.

Tevye hesitates only a moment and then says, "You know, you are also right."

Although Hypertime takes its potshot at fannish obsession with continuity, it is, in fact, the continuity buff's dream. It's the all-purpose explanation.

Two stories in conflict? Hypertime.

Wait, this character was killed 15 years ago. Why's he alive? Hypertime.

Subspace is suddenly being called the Negative Zone? Hypertime.

Botched continuity has been transformed into Pee Wee Herman catapulting headlong off his bicycle, dusting himself off, and announcing, "I meant to do that."

It's great. I love it.

Just one problem.

The moment I read, "The possibilities of Hypertime are infinite — and humble the power of any man," I started getting a queasy feeling.

Oh, Lord. Here we go. Scab picking. Hypertime is the most elegant explanation for snarled continuity ever proffered. Great. Perfect. Now *leave it the hell alone! Don't pick at it! Just tell stories, don't worry about occasional continuity glitches, and never mention Hypertime again!*

Not going to happen. New Hypertime stories are already in the works. And for all I know, they'll be nifty and imaginative and whiz-bang keeno — just like the first JLA-JSA crossovers were after the Earth-1/Earth-2 introduction in *Flash*.

But —

Pick. Pick. Pick. And 10 years down the line —

Crisis on Infinite Hypertimes.

Pass the Bactine, please ...

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

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500	19.35	24.00	34.90
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5000	124.70	152.45	273.00
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL 7-1/8 x 10-3/8 — *Fits 1962 - 1972 Comics*

	2 Mil	3 Mil	RESEALABLE 3 Mil
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500	19.35	24.00	35.90
1000	28.45	33.75	59.65
5000	124.70	152.45	273.00
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	2 Mil	3 Mil	2 Mil	3 Mil
50	4.90	6.70	5.95	7.60
100	8.65	9.30	9.20	11.00
500	37.50	41.90	40.20	48.45
1000	59.75	77.55	66.45	86.40
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50	8.90	11.10	9.20	13.25
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500	47.05	64.35	51.75	75.95
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	3 Mil	3 Mil
100	12.90	14.20
500	49.55	54.90
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PCode:	SOAS	SOAL

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7 3/8 x 10 7/8

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		50	$9.25
25	$18.00	100	15.30
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Prod. Code: DCOMP DCOM

.030 gauge White Polystyrene. Fits in our Comic Boxes with the lid on.

275 lb. Test Corrugated material. INDEXED and WHITE on one side.

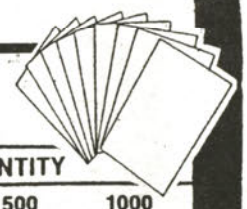
COMIC BOOK MAILER
7 1/2 x 10 3/4 x 1 1/4
Holds 12-14 Comics

10	$8.50
25	16.00
50	27.00
100	43.50
250	90.00+Frt

Prod. Code MCOM14

Made from 200 lb. Test Corrugated material

BACKING BOARDS



- ECONOMY – .030" Thick non Acid-Free Grade. White on one side. For Intermediate Storage.
- INTERMEDIATE – .028" Thick Acid-Free, White on both sides. For Long Term Storage.
- SUPERIOR – .040" Thick Acid Free, White all the way thru with 3% Alkaline Buffer. For Indefinite Term Storage.

DESCRIPTION / SIZE	PRODUCT CODE	• GRADE	GAUGE (in)	PRICE PER QUANTITY 25	50	100	500	1000
NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
	KAF28N	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40N	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
	KAF28R	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40R	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.55	5.55	8.75	35.45	60.00
	KAF28DSA	INTERMEDIATE	0.028	7.10	11.25	17.40	70.85	124.60
	KAF40DSA	SUPERIOR	0.040	11.00	19.35	36.65	153.50	266.85
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.80	5.90	9.25	37.25	63.55
	KAF28GA	INTERMEDIATE	0.028	7.60	11.75	18.50	74.45	131.65
	KAF40GA	SUPERIOR	0.040	11.85	21.50	37.50	162.70	282.95

STORAGE & DISPLAY BOXES

These boxes are stronge enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

PAPERBACK 7-3/4 x 4-3/4 x 15 — Holds 20 3/4"wide paperbacks.

2	$9.50
5	19.40
10	33.65
25	66.65
50	116.35
100	173.30 +Frt

Prod. Code XP20

MAGAZINE 9 x 11-1/2 x 15 — Holds up to 150 Magazines. Also use for Golden Age Comic Books or folded One Sheets.

2	$10.50
5	24.15
25	86.40
50	155.80
100	229.20+ Frt

Prod. Code XMAG150

LIFE MAGAZINE 11-1/2 x 14-3/4 x 15-3/4 — Holds 60 - 65 Life Magazines.

2	$11.55
5	25.10
25	92.55
50	161.60
100	235.00 +Frt

Prod. Code XLM65

COMPACT COMIC 7-3/4 x 11 x 15 — Holds up to 200 Comics

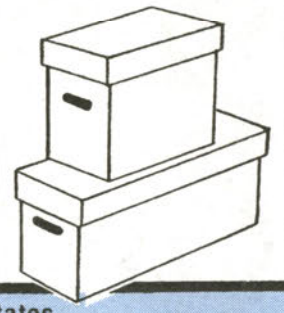
2	$9.40
5	21.05
10	32.65
25	67.45
50	100.00+Frt
100	180.00+Frt

Prod. Code XCC200

LONG COMIC 7-3/4 x 11 x 26 — Holds up to 300 Comics

2	$11.20
5	25.55
10	48.20
25	106.40
50	141.50+Frt
100	250.00+Frt

Prod. Code XLC300



OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

PLEASE READ — Money Orders and orders charged to MC/VISA are shipped within 48 hours. All sizes in stock at all times. Because we are manufacturers we can make any size bag. If you need a size not listed, please call or write for a price quote.

States of: Florida, LA, MO, MN, and all states west of the Mississippi add 10%.

Please send street address, no box numbers. All prices subject to change without notice. All bags have 1-1/2" flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS. Alaska, Hawaii, Canada & Foreign. Call or Write for Price Quote.

PLEASE CHECK APPROPRIATE BOX:
- ☐ MONEY ORDER
- ☐ CHECK ENCLOSED
- ☐ CHARGE TO MY VISA/MC
- ☐ SEND C.O.D. ADD $5.25

CREDIT CARD

MasterCard VISA C.O.D.

SIGNATURE _____

EXP. DATE _____

DAY PHONE ( ) _____

CREDIT CARD NO. _____

QUANTITY	MIL	PRODUCT CODE	DESCRIPTION	PRICE

☐ PLEASE CHECK BOX IF YOUR ADDRESS HAS CHANGED

NAME

ADDRESS — SUB TOTAL

CITY STATE ZIP — NY State Residents add 8%

Florida, States West of the Mississippi, Including entire states of LA, MO, MN, add 10%

All orders under $25.00 add $3.50

NO POST OFFICE BOX — C.O.D. orders add $5.25

CUSTOMER ACCOUNT NO. _____ — TOTAL

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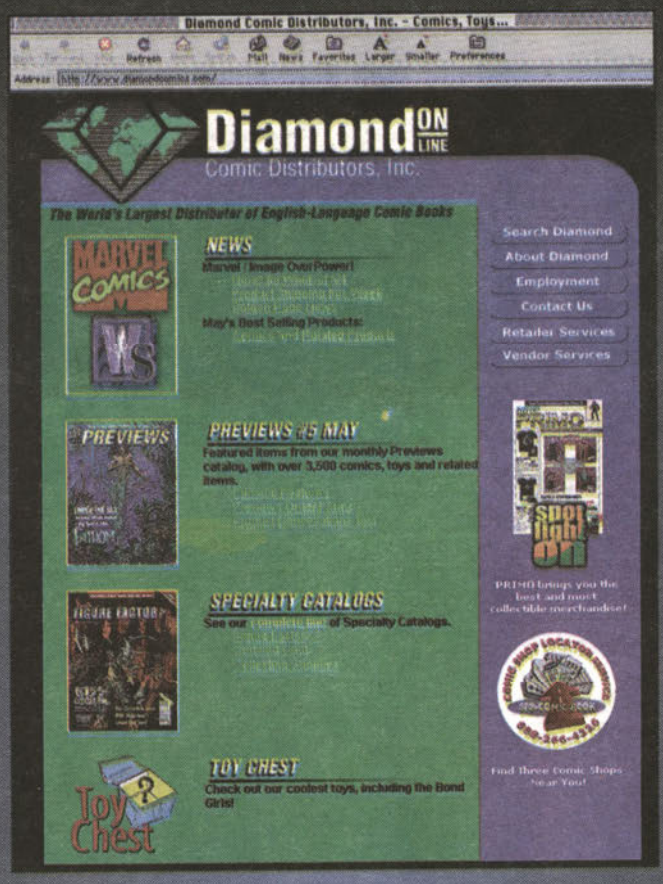
GOT A COMPUTER? GOT A MODEM?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